musical
COURIER

As Brahms Walked in Vienna

How "Silent Night" Came To America

New Samson For "Met" Stage

DECEMBER 15, 1946
25 cents

Donald Dame Metropolitan Tenor, Heard Weekly over NBC in the American Album of Familiar Music.

Festive Season

MAGGIE TEYTE HONORED

at reception and dinner given by the Lotos Club on Nov. 27. L. to r., Lady Garrod, Sir Guy Garrod, William Thorner, Mrs. Walter Beh, Miss Teyte, Sir Francis Evans, British Consul General, and Lady Evans, Col. V. Clement Jenkins, Sir Frederick H. Puckle, Mana Zucca, John Goodrum Miller and Miss Esther Mooney. (Story on page 18.)

AT OPERA GUILD FUNCTION.

Thomas L. Sidlo (left), pres., Northern Ohio Opera Association; Mrs. August Belmont, founder and pres., Metropolitan Opera Guild, and Mark Woods, pres., American Broadcasting Co., at annual luncheon of Guild, Nov. 22, in grand ballroom of Waldorf-Astoria. (Story on page 8.)

MARGUERITE KOZENN, soprano, and JULIUS CHAJES, composer-pianist, started their season with a broadcast over all Czech stations in Prague, and later appeared in a Music of Nations program in Salle Pleyel, Paris. Returning here, their schedule includes Adrian, Mich.; Boston; Lynn, Mass.; Brooklyn; Jacksonville and Miami Beach, Fla.; Atlanta; Columbus, Ohio; Chattanooga; Baltimore; Lancaster, Pa.; Minneapolis; Birmingham, Mich.

SCHOLARSHIP PRINCIPALS.

Dr. Wiktor Labunski, director of the Conservatory of Music of Kansas City, Mo., with Rosa Vargas of Cochabamba, Bolivia, who is studying piano with him on a four-year scholarship. Miss Vargas is the winner of an all-Bolivian contest for pianists, singers, violinists and cellists organized by Mrs. Jess France, Jr., wife of the American vice-consul in La Paz, Bolivia, and a graduate of the Kansas City conservatory.

(Below)

AT "KARINOKE," CLARENCE ADLER'S ESTATE at Lake Placid, N. Y. L. to r.: Ossy Renardy, violinist; Mr. Adler; Jani Szanto, president and director of the Philadelphia Musical Academy, look over a score. (Photo by Virginia F. Stern).

← THE CHIGIANA QUINTET,

sponsored by Count Guido Chigi of Siena, Italy, will come to America in 1947-48. Count Chigi is president and founder of the Accademia Chigiana in Siena, a summer academy for Americans, restored to teaching this year after the war period. On the faculty are Casella, Cassado, Fecchi, Agosti, Gerlin, Germani and other prominent musicians. (Photo by Manganelli.)

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OPERATIC HISTORY REPEATS.

Paul Althouse, left, and Richard Tucker, tenor, backstage at the Metropolitan on Nov. 17, when Boris Godounoff was revived. Tucker, an artist from the Althouse studios, is wearing the same costume which Mr. Althouse wore at his debut with the company on March 17, 1912. (Photo by Ben Greenhaus.)

Expanding the Opera Orbit

Quite a bold and sweeping project is that envisioned by the Metropolitan Opera Association, which will extend its Spring tours in 1948 to include the Pacific Coast. This is, in a sense, a return to the policies of 40 years ago, when San Francisco was among the communities visited in the days of Caruso and other luminaries. There is a new element, however, in the fact that the seasons there are to have their own theatre built for it.

The development comes as the result of initiative by a group of sponsors called the Greater Los Angeles Plans, Inc., of which Albert B. Ruddock is president, and which has in view the promotion of culture in that city on a reputedly non-profit basis. Their very ambitious plans call for the building of a War Memorial Opera House, at a cost of from twenty to thirty millions, and the installation there of regular Metropolitan opera seasons in the Spring lasting some two months.

• • •

San Francisco built its own house after World War I and has been giving autumn series by its own opera company for about a quarter of a century. There is no reason why Los Angeles, which has among its citizens some of the world's most highly paid artists and executives, should not also have opera. It has series by the San Francisco Opera Company, which has been extended this year. There are, however, many problems in the way of maintenance of such a project over any very long time, and the future will tell how carefully the plans have been laid.

• • •

One must congratulate the Metropolitan management for its enterprise in selecting an opportune juncture in the musical history of the country—a time when money is plentiful and public support for productions enthusiastic—to expand its schedules again after nearly a decade and a half of retrenchment.

There are rumors that the site for a new Metropolitan in New York is being sought and that the old hopes are abroad again for building in a few years. Certainly, the time is more than ripe for a modern type of building, and, most important, a suitably equipped stage. But, hopes in that respect have been disappointed before this, and it is a little surprising that the project is now being aired after the old house was renovated rather thoroughly a few seasons ago.

One can only wait with fingers crossed, and hope that the reputed power of old-time financial and social leaders, who no longer own the parterre boxes but still rent them, will not be sufficient to delay building of the eagerly desired new house. The management ardently hopes that it will be able to provide an increased number of the cheaper priced seats, and apparently the long queues before the box-office also are a happy omen of possible expansion.

• • •

The concert hall shortage in New York, too, grows worse. Town Hall has advised concert managements it will rent via "block" bookings only to artists regularly on the roster, and will not place all who appear on next season's option list. So in the recital as well as operatic field, it seems that expansions of some sort are in order.

EXAMINING THE NEW CHINESE ANTHEM,

recently re-written to correspond to occidental music taste are Mary Bothwell, Canadian soprano; Dr. James L. McConaughy, Governor Elect of Connecticut and President of United Service to China (formerly United China Relief), and Edward R. Stettinius, former Secretary of State.

ON THE COVER

Donald Dame, young American lyric tenor of the Metropolitan Opera, has a personality as strikingly dynamic as it is amiable. Starred every Sunday evening over NBC's "American Album of Familiar Music," Mr. Dame has been featured in more than 500 radio network programs and is a recording favorite for Victor Albums. A scholarship student of Western Reserve University and later of Juilliard, he made his first professional appearances with the Cleveland Orchestra under the baton of Artur Rodzinski. Since then he has been soloist with the New York Philharmonic, Philadelphia Orchestra, and Baltimore Symphony, has done his coast-to-coast concertizing and made appearances with the New York Oratorio Society, and Handel and Haydn Society of Boston. He knows the leading tenor roles in more than 15 operas, has been heard in production of the Cleveland, Chautauqua, Detroit, Trenton, and the New Opera companies, and the Worcester Festival Opera. (Photo by James Abresch, N. Y.)

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December 15, 1946
Sixty-Seventh Year

THE MUSICAL PARADE: By the Staff

Since holiday thoughts are uppermost at this time, we might look around and find a few things to tuck into Santa's bag for some worthy tonal institutions we know. Modestly suggested are:

A file—for the more formidable gutterals and "scht-ches" in the diction of some gaily laughing Lieder singers, as they "project" an arch Wolf or Strauss narrative.

Copy of the History of Costume—for some planners of operatic stage assemblages which unite the best styles of the Holy Roman Empire, the Victorian era, and Daisy Chain Day at Vassar.

Speedometer—for those young pianists who race through sonatas as if Beethoven were a commuter making a snappy entrance between the closing gate of a suburban train at Grand Central. Also ear-stops for the audience when young virtuosi are given to pounding.

The Tarnhelm (invisible cap) from the Wagnerian Ring—for those lady recitalists who devote six months' planning to their personal appearance and a week of coaching for the vocal program.

A large, efficient mallet—for those auditors at the opera who enter late—preferably during an affecting soliloquy—and firmly step on everyone's toes, climaxing with a bang of the seat and vocal shedding of wraps.

• • •

That very active composer, Lionel Barrymore, had another of his scores world-premiered when the Indianapolis Symphony played his Piranesi Suite, written to mark the 10th anniversary of Fabien Sevitzky as music director of that organization. It is based on four etchings by the artist of that name a book of reproductions from whose works, the screen actor relates, he "carried with him since his student days in Paris. . . ."

• • •

Nobody seems to have taken particular note of the fact that Aida is 75 years old this year—or have they? . . . At a time when the Suez Canal still is the subject of international news scrutiny (with the British reported to be transferring their bases from Egypt to its vicinity) the imperishable queen of operatics—written to celebrate that ditch's opening, but not quite "making" it—still goes its triumphal way. . . . And many vats of brown grease paint have been consumed on its altars, too. . . .

• • •

Composer: "I scored this ode for seven harps, and you've used only five!"

Conductor (shrugging): "Who am I that I should cause an angel shortage?"

• • •

Ramon Vinay, dashing Don Jose of the "Met," is nursing a sore thumb these days. The reason is the unexpectedly strenuous performance of Carmen on Dec. 2. In one of the numerous impassioned scenes between Carmen (Risë Stevens) and her lover, the prima donna threw her full weight against the tenor, who received it on his outstretched thumb. A doctor, hastily summoned from the audience, put the dislocated member back in place, but Don Jose will appear for the next few weeks with his thumb in a splint!

• • •

A few weeks ago, Maurice Van Praag, "prop" man of the Philharmonic-Symphony, had to find a cymbalum player in a hurry. Musical Director Artur Rodzinski had changed his scheduled program for the next week to include Kodaly's Hary Janos Suite in tribute to the composer, just arrived from Hungary.

Undaunted, "Van" jumped into a cab and headed for New York's "Little Hungary" section on the upper East Side. He asked the proprietor of a restaurant whether he knew a musician called Leslie Semsi, who had once played for the Philadelphia Orchestra. Van started a house-to-house search. Finally, he called to a man seated in a first-floor window—and the man was Semsi himself! He said he would be delighted—BUT—he had no cymbalum. Together they drove to another Hungarian restaurant where there was such an instrument. In order to rent it for a week, he had to pay its owner his week's cafe salary. It was then found that the player had no evening clothes. Van promptly offered his own. (Luckily, they are the same build.) Next day, at rehearsal, Rodzinski insisted on an audition, to see if the recruit could read the difficult music. Not only could he, but he knew the entire score by heart!

Now, if any of you want a guslee player. . . .

Merry Christmas

The Musical Courier extends to all its readers everywhere

Best Holiday Wishes

• • •

The White House musicales are on again—at least the variety that follows State dinners. Sylvia Zaremba, spectacular 15-year-old pianist, originally of Chicopee, Mass., who recently played with the New York Philharmonic, was lucky young lady presented before diplomats of thirty nations at informal musicale following the first of these functions. . . .

• • •

MORE OR LESS IN THE OPERATIC VEIN.—House manager at the "Met," Hugh Brown, recently retired after 36 years in that post, recalled that his prize memory was occasion on which the Sons of California gave a foyer dinner for Mary Garden at time when Victor Herbert's Natoma was sung by Philadelphia-Chicago Company in that house. No doubt with dagger, from that fearsome old Dagger Dance, still tucked away as a safeguard. . . .

Re. operatic reminiscences, some readers, including Grace Moore, must have been surprised to read in Henry W. Simon's article in New York Times Mag. (Nov. 17) titled "It Is Opera. But Is It Grand?" that Miss Moore "made her debut at the Metropolitan as Mimi in La Boheme without ever having set foot on the stage before."

• • •

The Bohemians, New York's club of noted musicians, is celebrating 40th anniversary with dinner and concert at the Waldorf as benefit for Musicians Emergency Fund, Sunday evening, Dec. 22. Georges Enesco will be guest of honor, and many noted artists will participate. What stories old programs of that group could tell of musical triumphs! . . .

Rather startling is unconfirmed report from California that Pierre Monteux is contemplating quitting San Fran. Symphony. . . . That Petrillo man seems to have a charmed life—in view of his latest success in being acquitted in a Chicago District Court of violating the Lea Bill, which also was declared unconstitutional. . . . However, further jousting on the matter may be expected.

Todd Duncan, the Negro baritone, has returned after his first tour of Australia and New Zealand, where he gave 39 concerts. At his second Christchurch, New Zealand, appearance listeners queued up for tickets as early as 6:30 a. m., and bought out even the stage seats by noon. . . .

Cable from Geneva reports that Eileen Joyce, the British pianist, quit the jury for the international competition for musical performers because she did not agree with the piano award to one Friedrich Gulda. . . .

• • •

Music Hall in Detroit, which customarily houses dulcet strains of Detroit Symphony, recently echoed to so-called Music Depreciation Revue, including "acrobatic dancer" and roller skating act. However, there is everything in this wide country for all kinds of tastes. . . .

One of oldest misprints in musicdom, Dove *Song* from Mozart's Marriage of Figaro, crops up again in recent program of Youth in Music Concert Series, sponsored by Milwaukee Association of Teachers of Music and Allied Arts. Tk, tk, tk! . . . When Gregor Piatigorsky played Dvorak's Cello Concerto with Philadelphia Orchestra in New York, Dec. 10, he marked 17th anniversary of his first appearance with the orchestra, in same work. . . . Strange how history "repeats"? . . .

• • •

Memories also stirred—in this case on the part of Andrew Schulhof, New York manager—when Stravinsky's Oedipus Rex was recently done at City Center. He tells of another performance led by Antal Dorati, musical director of the Dallas Symphony, when during rehearsal the chorus simply couldn't get the rhythm of a difficult Latin text.

At last, exasperated, Dorati cried, "Not da, da-da-da, but da-da, da, da!"

A weary voice from the rear of the tenor section responded: "It's easy to sing it like that, but try wrapping your tongue around the words *we've* got!"

• • •

Those composers who feel they are not getting recognition soon enough ought to be comforted by the example of Benjamin Franklin, one of whose compositions was recently discovered in Philadelphia and will be performed—156 years after his death. (If it follows the principles of Poor Richard's Almanack, it will be economically scored). . . .

• • •

A story about Sir Granville Bantock, who died recently, is told by W. R. Anderson, writing in the Musical Times (London). While a student at the Royal Academy of Music, Bantock wrote a piece called Satan in Hell, of rather modern trend. When Sir Alexander Mackenzie tried to conduct it, he became exasperated and called out, "Where are we now?" "In hell, sir," was the brash rejoinder.

• • •

New resolutions begin to zoom in the crania of some folks at this time of year. G. F. T. sent us the following:

I vow no more to talk in whispers
While recitalists' looks raise blisters.
I will not play again, I wis,
The flimsier episodes of Liszt
Nor "wow" the lovers of "corn" inflated
With virtuoso lays overrated.
I'll banish Bell Songs, Mad Scenes . . . Gentle Larks . . .
No matter how my *staccati* scatter sparks!
And in encores I'll give the gate
To You Know What—by, er, hem . . . Addle Pate.

Oh, what a fine, brave world this one will be—
Well, anyway, until Jan. 3!

WHEN BRAHMS WALKED IN VIENNA

By Dr. Max Graf

Part II of "Fifty Years of Brahms and Bruckner"

BRAHMS ON HIS WAY HOME FROM THE "ROTHEN IGEL" TAVERN,

from a silhouette by Otto Boehler. The favorite inn of the bachelor composer, where for many years in a smoky back room the master was wont to take his luncheon. His favorite posture in walking was with his hand clasped behind his back, a lighted cigar in his mouth, his hat tilted back and his overcoat open. Thus the composer often pondered musical inspirations as he walked.

Six years before Anton Bruckner came from his Upper Austrian homeland to Vienna, Johannes Brahms arrived there (1862), where he was to remain until his death.

It is not difficult to discern what drew the earnest, strong man of the North to that capital. Vienna was the city where the classicists had lived. It was the City of Music, half-way between the land of sensuous melody, Italy, and that of symphonic conceptions, Germany. The merry gleam of the southern sun lay upon the city, its surrounding woodlands and vineyards, and upon the broad stream of the Danube, which only a Romantic such as Johann Strauss could behold as blue, while all others saw it as a grayish yellow.

When Brahms was invited by the Vienna Singakademie to undertake its conductorship, he wrote: "Whatever comes from Vienna sounds beautiful to the musician, and whatever attracts one there charms still more strongly." Much later, in 1883, he wrote in another letter: "One must be an Austrian, as I am, to love the Austrians as I do . . ." although it has often been remarked that Brahms all his life long retained the sharp, sibilant North German dialect and never became a true Viennese. I know only a single melody by Brahms which holds the real fragrance of the Viennese earth, and this is the fune "Am Donaustrand, da steht ein Haus, da Schauet mein holdes Feinsliebchen heraus." (On the banks of the Danube stands a house, from which my handsome well-beloved looks out.)

Early Impressions of Brahms

When Brahms produced his first compositions in Vienna, his music seemed, in that gay city, rather dark, heavy, brooding. It was for the Viennese taste actual Nordic music, reflecting the brown hues of the North German heaths, the storms upon the North Sea, fogs and storm clouds. The chief editor of the largest Viennese daily paper, the Neue Freie Presse, told me that at the time, after each *feuilleton* by Hanslick which praised the music of Brahms, hundreds of agitated letters arrived from the public, which used to swear by the eulogies of this critic.

When I entered into Vienna's tonal circles, Brahms had already become the most weighty authority in the music life of the city. One saw in him a guardian of the classical taste in an age of musical revolution, when Wagner, Liszt, and earlier Berlioz, had set fire to the roof of the classical structure. Thus Brahms became the highest citadel for the reactionary society of Vienna. Around him gathered the conservative critics, such as Eduard Hanslick and Max Kalbeck, who saw destruction in Wagner's music; the reactionary musicians, the academicians, the dry-as-dust contrapuntists, whom nothing suited but set forms; and the men of high society, who because of tradition, liking or convenience, clung to classical music.

Brahms became a sort of "boss" of a backward-looking musical circle, who wished to vanquish the Wagnerian *"Kunstwerk"* (artwork). Apart from this so-called musical "machine" stood the young generation in Vienna, who were enthusiastic about Wagner; many beautiful and interesting ladies of the city, who loved the romantic side of Wagner's art; the small circle of friends, especially those who rallied around Hugo Wolf, and the musicians who—like Franz and Josef Schalk, Ferdinand Loewe, Arthur Nikisch—were pupils of Bruckner.

Two Musical Camps

At the time when I took up my pen to fight the reaction against Wagner, Vienna was divided into two armed camps. The Brahms faction commanded the largest newspapers, the most influential critics and the wealthy bourgeoisie; the Wagner party included mainly the younger generation.

If we went in the evening to one of the good middle-class taverns of Vienna, such as the "Rothen Igel," the "Gause" or "Leidinger," where in the little low-ceilinged rooms foaming beer was set forth on white-covered tables, Brahms sat at his place, ruddy-faced, smoking a cigar, with his friends Max Kalbeck, Mandyczewski, Graedener; and opposite them often sat Bruckner with his enthusiastic pupils Schalk or Loewe. Bruckner would have a mountain of sauerkraut and roast pork before him, through which he dug his way with fork and knife. Brahms would have his *Rindfleisch* (boiled beef), which according to the Viennese fashion had to be tender and soft, and swim in plenty of the tastefully spiced soup. Brahms looked ironically at Bruckner's table, while the latter gazed anxiously at that of Brahms.

If Bruckner went over to the table of Brahms, he used to make a deep bow, scraping his feet, legs covered with baggy trousers, while Brahms muttered somewhat angrily to his friends, something that hissed and was lost in his beard. The company, which considered itself honored to be guests at the table of Brahms, tended to laugh at Bruckner, whose friends in turn saw in Brahms an inflexible fellow. . . . Thus the struggle went on until the two great musical figures which divided Vienna into warring groups became immortal.

Brahms at the Piano

Each year a new composition by Brahms was performed in a concert hall of Vienna and received with attention and with love. Beginning with the first performance of the new version of the Trio in B, which took place in 1892, I attended all these premieres as critic—a very young and unripe one, to be sure!

The piano part of the trio, which was made from an early Romantic work into a mature classical masterpiece, was played by Brahms himself. He seated himself, a heavy man, at the piano, the bass part of which he let drone loudly. His piano playing was not refined and damped down, not virtuosic like that of younger performers, who streamed one after the other into the concert hall: Rosenthal, D'Albert, Stavenhagen, Busoni. It had no soft and colorful lights, no mixed tints; it was not even pianistic, but rather musical and possessed of earnestness and significance.

When Brahms accompanied singers who sang his songs, such as the refined tenor Walter or the soulful Brahms singer Alice Barbi, he did so with a heavy hand and musical earnestness, functioning as a musician, not a tonal lackey who carries the train for a singer. For the applause Brahms expressed his thanks with a rather plump bow or two. When he left the podium, one thought of an old Newfoundlander, who shakes off the raindrops before entering his hut.

The Brahms Clarinet Trio, the Clarinet Quintet, the Clarinet Sonata and the last piano works of this composer (seven Fantasies, three Intermezzi, the groups of six and four piano pieces), I gave my youthful critical attention, which was invariably respectful.

A Swan Song

But no concert attended by Brahms made so great an impression on me as that of March 7, 1897, at which his Fourth Symphony was performed in Vienna. Brahms sat—as was his custom—in the directors' loge of the *Musikvereinssaal*, where we had often seen him before. He was never missing at any of the more important concerts in Vienna's chief auditoriums, and when his white beard appeared above the railing of the loge we knew that the keenest critic of the concert was present.

At its first hearing in this same hall in 1886 the Fourth Symphony had had no success. The last movement—the Chaconne, with its variations—especially had not been understood. One imagined that the golden *caryatides* on the walls of the beautiful auditorium still trembled with the hisses which followed the fourth movement.

How heavy and colorless this and similar music of Brahms had seemed when it was new; how crabbed the orchestra! I recall with sorrow, as I have related before this, that when I was a pupil in High School and heard the Third Symphony of Brahms performed for the first time at a Philharmonic concert in Vienna, I hissed mightily, as did most of the others in the standing room of the hall. Although it was the powerful Hans Richter conducting and the Vienna *Philharmoniker* playing, we found the dark autumnal sounds of this music rather colorless. In the same way, the Viennese public had not understood at its first hearing the voices—so like a dance of death—in the Fourth Symphony. The northern pessimism, the dark suffering in this music, the sere colors of disintegration, were then something quite new.

This time, however, there was an ovation after each movement of the Fourth Symphony. After the finale the applause did not seem to have an end, and Brahms had to rise again and again to acknowledge it. His countenance was fearful to behold. Already touched by the wind of Death, his face was emaciated and of a yellowish-green tinge. Everyone had the feeling that we were seeing Brahms for the last time. A month later he died in his lodgings in the Karlgasse, which now is called Brahmsgasse.

Composer on His Death-Bed

This little street is a narrow, dark one near the Karlkirche, the same church in which we took our last leave of Bruckner. Now we had also to make our farewell to Brahms. In the ancient Viennese middle class dwelling, where Brahms had rented a three-room apartment from a friend of my mother, Frau Celestine Truxa, I had spoken to Brahms when I was a young student.*

The dwelling in which Brahms now lay in his last sleep, under a portrait of Johann Sebastian Bach, and surrounded by several bouquets of violets, was a typical Viennese home of the bourgeoisie with furniture such as our grandparents cherished, lace window curtains and oil lamps. Such a middle class *milieu* was a necessity for Brahms. Only in his romantic youth had he permitted himself wanderings in the Spring nights and serenades before the houses of beloved maidens. Now he had long lived like a settled bourgeois, dressed like one, and drank his beer and smoked in their fashion, was enthusiastic about Bismarck just like every German burgher of his time. In his home there were not lacking, either, the symbols of the German Philistines, the rocking chair and the bright patched quilt.

Like all the Protestant citizens of Germany, Brahms was a faithful reader of the Bible. After he came to Vienna, he put together out of Luther's Bible

(*Continued on page* 17)

Dr. Max Graf, the writer of this article and of a previous installment on Bruckner appearing in the issue of Dec. 1, was for many years a music critic in Vienna. Now resident in America, he has lectured here and published several books in English. The 50th anniversary of Brahms' death, April 3, 1897, is being widely marked this season with performances of his works.

*I have described this conversation with Brahms in my book, Legend of a Musical City, published recently in New York.

MUSICAL ECHOES OF THE LONG AGO...

How Pioneer Family of Folk Singers Brought "Silent Night" to U. S.

By MARY CRAIG

The High Festivals of the year are recognized by all races and creeds among men, although varyingly titled. Pagan, primitive, classic, medieval lore recount the legends of the Seasonal Solstice, when, according to universal traditions, fabulous events have occurred which were henceforth celebrated with song and ritual.

Falling at the time of the Druid feast of the holly and mistletoe and the bringing in of Yule, also at the period of the Roman Mithras and the Greek winter festivals, none of the High Holidays of the faiths holds more beauty of symbol and colorful history than Christmas. The Nativity miracle has inspired story and drama the world over and in music has created an unlimited wealth of folk song, quaint, tender and gay, together with an array of magnificent compositions, both sacred and secular.

Music plays a great part in the festal days and no Christmas would be truly complete without the beloved traditional carols. One of the best known and most frequently sung is Silent Night, Holy Night, whose sweet and fluent melody holds the quiet calm of the still, windless hours when deep snow shod with velvet the feet of travelers and the high stars shone above mystery.

The credited tale of this song is very human. One Christmas Eve more than a century ago, in a small church closed in by Tyrolean mountain winter rehearsals were busily going on for the Christmas service when the organ broke down. This is an occurrence not unfamiliar to anyone, even today, who has been connected with choir matters. The most temperamental member of the choir-ensemble is the church organ which seldom fails to "act up" on special occasions. A hundred or more years ago the situation was desperate and the Schoolmaster-Pastor, Franz Gruber, in despair, collaborated with Joseph Mohr, the choir-director, in composing a song of Christmas, the words and music for two solo voices with accompaniment by choral-chanted harmony and guitar. And so on Christmas morning a song was born to carry the Bethlehem story anew across the world.

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Silent Night became instantaneously a favorite. Emperors, Choristers, great Artists of Song paid tribute to its tuneful simplicity and charm. It rang out from the belfry of the famous Salzburg Cathedral each Christmas Eve while the people gathered for worship. Trumpeters sounded the notes through the mountain passes to guide the peasants coming lantern-lit through the swirling snow for the Christmas services. It sang its way across Europe in many tongues and finally bridged the oceans.

In 1840, the Rainer Family Singers, coming on tour to America with a program of Austrian folk music, presented in native peasant costume, sang the first American performance of Silent Night. The song spread like a prairie fire. In fact, the responsibility for two ubiquitous music developments rests upon this unique singing group. They introduced yodeling, which has infected the cowboy ballads of the far West, and they presented us with the carol which pervades the ether waves at Christmas time. From the urgent squeal of radio peak to the murky torchings of night club, Silent Night is a favored selection. But though tortured and twisted and arranged and insatiably perpetrated, it retains a purity of utterance and a pristine appeal not too far removed from the atmosphere of its original setting. It is indestructible. Not musicologically speaking a true folk-song, it has attained that position by abuse and love.

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The version commonly heard today differs slightly from the Gruber manuscript, which presents the song in the key of D with a high, elaborate treatment of the concluding measures. On Christmas programs, the Trapp Family Singers offer the composition as originally designed, having come into possession of the interesting script through direct inheritance from their famous predecessors and ancestors, the singing Rainers.

According to the record, the Rainers were as successful with American audiences as the illustrious Trapp Family and might have continued their concert appearances indefinitely. But alas, a hundred years ago romance ran hand in hand with aesthetics and a Rainer daughter, the lead-soprano no less, fell in love and married a member of her American audiences, which so disrupted the family unity that the remainder of the ensemble withdrew to their Tyrolean fastnesses leaving behind a daughter and a song. And in a changing epoch, the song is unchanging and ageless.

So the lovely air, first intoned by music-master and lay-pastor in a tiny chapel among echoing, ice-capped mountains, is pealed out by vibrant carillons above crowded city streets, lilted by clear vioced boy-choristers, massed in rich-toned communal ensembles and reiterated in fire-lit, holly-decked homes throughout Christendom and beyond the stranger-seas.

CAROLS RING OUT
at one of the annual Christmas concerts of the Trapp Family Singers.

CHILDREN FROM MANY LANDS GATHER
around the St. Nicholas representative, Lily Pons, at the World Christmas Festival party.

JOSEF RAINER AND HIS CHILDREN, who toured America more than a century ago giving concerts of traditional music from their native Austrian Tyrol, brought with them a simple Christmas song composed by the pastor of the little country church at Oberndorf and called Silent Night, Holy Night. Today that song closes each of the Christmas concerts given by another famous family of Tyrolean musicians, the Trapp Family Singers, direct descendants of the Rainer clan.

THE Rainers were great hands with a yodelling ditty, but they could also soften their voices and blend them exquisitely in a Yule hymn, listeners of the 1840's found. . . .

CANDLE-LIGHT SERVICES: Christmas Music in N.Y. Churches

By LEON CARSON

Christmas has many symbols—the wreath, the angel; bells, carols and the manger; the tree, poinsettia and rose; the lantern, ivy and mistletoe; seals, reindeer and the familiar old Santa, and many others—all with a background of legend and tradition.

In a high place among these symbols of the Yuletide stand the candle-lighted observances. Although the exact first use of candles for Christmas is not definitely recorded, its history is a proud one, dating back to the earliest Christians—who after their *Agapae*, brought in "lights" for the celebration of the Sacred Mysteries—and to still earlier times. Heathen and Christian alike followed their varied customs of burning candles, and displaying other forms of light, in both secular and sacred rites on occasions of rejoicing, or in honor of their gods and of departed souls.

By the Third Century tapers were employed to symbolize the star that had led the wise men to the Christ Child. Candles were used at the tombs of the martyrs long before the termination of the terrible Fourth Century persecutions. Later these wax offerings were frequently in the form of a "trendel," a roll of paper, useful because it could be cut into lengths required for church purposes. The trendel was sometimes the length of an invalid's body and was offered for the sick one's recovery. This custom can be traced back to the year 587. The Roman Church early developed an elaborate ritual of lights for the altar, and the extensive use of candles in this and other churches has been handed down to the present period.

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In the West, one of the first mentioned uses of liturgical lights is by St. Isadore in 636, who records that the taper-bearers are called *Ceroferarii*, because they carried wax candles when the Gospel was read or the Sacrifice offered. And so it goes down the ages—through the 12th century when Pope Innocent III decreed that a cross should stand in the middle of the altar between two candlesticks at Mass, this order being echoed in England during the next century when the Synod of Exeter directed that during Mass there should be at least two lights, one of which was to be of wax. In the 15th century the order continued to the effect that at least one lighted candle must appear on the altar at Mass, this being confirmed by Myre's Instructions for Parish Priests, as follows:

"Look that they candle of wax it be,
And set there that thou may see
On the left half of this altar
And look alright it burneth clear."

It was Martin Luther, so the story goes, that made use of lighted candles on Christmas trees to represent the brightness of the stars shining through the forest tree-tops on the Eve of Christmas. The great display of candles in the Candlemass Day processions and the use of tri-colored candles in some countries to honor the Holy Trinity—one color for Christmas Eve, another for Christmas Day and still another for New Year's—bring the use of candles for religious ceremonies down to our own times.

Candle symbolism, even in its association with Christmas, springs from still another source. Hundreds of years ago, candles were looked upon as powerful omens of many things. Life and death, marriage success and disaster, weather, etc., were foretold by shapes in the dipping tallow. And lo, when the flame burned blue—it was time to look out for ghosts. On the other hand, when candles burned at Christmas time, evil spirits could be discussed in comparative safety.

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And today, amid the brilliance of modern lighting systems the candle still holds its own in the celebration of Christmas. The soft, mellow effulgence of the taper's gentle flame brings to the worshipper at the modern candlelight service a sense of intimate relationship with the power of the simple carol, as well as a feeling of the peace and calmness that are so sadly lacking and are so badly needed in our current hectic life and thinking.

The Christmas candle shining at night in the window of the cottage projects to the outside world its message of welcome and countless sentimental legends have been woven around this charming custom. One of these quaint tales refers to the candle which lighted the way of the lonely Child to the home where he was graciously received for the night; afterwards his identity was discovered and a candle was placed thereafter in the window each Christmas Eve as a message of welcome and in the hope that he would return.

There is a vague possibility that in the annals of either the Catholic or Anglican Churches there may be found some specific date as to the holding of the first formal candlelight service; if so, it is exceedingly difficult to find for it seems to have no "beginning." One might well say that it dates back to the time when Christians began to adopt candlelight in their worship as a symbol of the light of Truth—burning "in holy places to the sound of hymns and in the atmosphere of prayer."

THE ANNUNCIATION TO MARY
from a Chancel Play of the Nativity to be given Dec. 22, 4:30 p.m., at the Church of St. Paul and St. Andrew, New York. (Photo by Vandamm Studio.)

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Candlelight and Carol Services

The Brick Presbyterian Church: Dec. 22 at 4 p.m. Choir and soloists under direction of Dr. Clarence Dickinson, will give service of Carols of Many Nations, with violin, 'cello, harp and organ accompaniments. On New Year's Eve, 11 p.m. full choir, with two violins and organ, will present "Twilight Music" of Buxtehude. . . . Church of the Ascension: The usual carol services on Christmas Eve, 10:30 o'clock, preceded by a program of instrumental music, Vernon de Tar, organist and choirmaster. . . . Riverside Church, Dec. 22, 4 p.m., Candlelight-Carol Service, with music by Dickinson, Kitson, Talton, Wood, Taylor. On Dec. 24, 8 p.m. Christmas Eve Service, music by Howells, Gevaert, Daniels, Dickinson, Davis, Adam; W. Richard Weagly, Director, Virgil Fox, organist, Stevenson, Flexer, Franke, Lawler, soloists. . . . Plymouth Church of the Pilgrims, Brooklyn, Dec. 15, 8 p.m., Christmas carol and candlelight service, Henry Pfohl, conductor; Thomas Needham, organist. . . . West Park Presbyterian Church, New York, Candlelight-Carol Service, Dec. 22, 8 p.m., John Harms, organist-choirmaster. . . . First Presbyterian Church, New York, Annual Candlelight-Carol Service, Dec. 15, 8 p.m., Willard Irving Nevins, organist-choirmaster. . . . Holy Apostles Episcopal Church, New York, Carol Service, Dec. 24, 11 p.m., consisting of Old French, Russian, Spanish, Old English and other carols by choir, followed by Holy Communion at midnight. Samuel Quincy, organist-choir director. . . . Collegiate Church of St. Nicholas, New York. Candlelight and gift service, Dec. 22, 8 p.m.: Dec. 24, 11 p.m. Carol and Candlelight Service; Dr. Hugh Porter, organist-choirmaster. . . . Holy Trinity Church, New York, 8 p.m. on Dec. 22, Jan. 5. Carol Services, Bronson Ragan, organist-choirmaster.

Choir Notes

Dr. David McK. Williams has been tendered a leave of absence from his position as organist and choirmaster at St. Bartholomew's Church, New York, the church having refused to accept his resignation. It is sincerely hoped that Dr. William will be able to return at a not too far distant date in order to resume his activities as the head of music at St. Bartholomew's, a post that he has successfully filled for so many years past. The temporary appointee is Harold W. Friedell, organist and choirmaster at Calvary Episcopal Church, New York.

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Special Christmas music by chorus, soloists, violin, cello, harp and organ, under the direction of Dr. Clarence Dickinson, will be given at the Brick Presbyterian Church, New York, on Dec. 22, 11 p.m.

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On Jan. 5 Handel's Messiah (Advent and Christmas portions) will be heard at the Church of the Ascension, Vernon de Tar, F.A.G.O., director. Mr. De Tar will play an organ recital in the church on Jan. 15.

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The John Harms Chorus will be heard in a program of Christmas music at the Brooklyn Museum, Dec. 22 and 29, 4:30 o'clock (broadcast over WNYC). With Mr. Harms conducting, the chorus will give Haydn's Creation at St. Thomas' Church, New York, Jan. 19, 8 p.m. Soloists, Benzell, Gage, Ezekiel, organist Andrew Tietjen. The Chorus was also heard in Elijah on the evening of Dec. 1 at St. Thomas' Church; soloists, Harms, Wysor, Rasley, King, and in the Messiah on Dec. 8 at the West-Park Church, New York, soloists, Harms, Berggen, Jarrott, Anderson.

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With Henry Pfohl conducting and E. Bronson Ragan at the organ, the Plymouth Choir presented The Messiah at the Plymouth Church of the Pilgrims, Brooklyn, Dec. 8: soloists, Baker, Summers, Hess, Brooks.

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Messiah will be sung at the First Presbyterian Church, New York, Dec. 22, 8 p.m., by choir under direction of Willard Irving Nevins; soloists, Diehl, Ellerman, Bergener, Boranski.

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Mozart's Mass in C Major was sung at Christ Church, Methodist, New York, Nov. 24, by the choir under direction of Dr. Warner M. Hawkins, organist and choir director; soloists, Palmer, McIlvaine, Young, Herrid.

Metropolitan Churches—II

Church of the Ascension

The adornment of the chancel in the Church of the Ascension, New York City, is the work of several artists under the general direction of Stanford White, John La Farge, D. Maitland Armstrong, and Louis St. Gaudens. It is a memorial to William C. Rhinelander and Mary Rogers, his wife, given by their daughters in 1886.

The painting of "The Ascension of Our Lord" is the work of John La Farge (1835-1910). It was executed in place and completed in 1888. It stands in the first rank of modern mural decoration and has had a profound influence upon the evolution of mural decoration in America.

Under the direction of Bronson Ragan, the choir of Holy Trinity Church, New York, presented Handel's Messiah on Dec. 8; soloists, Edwards, Roggero, Steele, Neil.

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At the Collegiate Church of St. Nicholas, New York, Dr. Hugh Porter directed Part I of the Messiah on Dec. 8 and Part II, Dec. 15; soloists Dirman, Fryer, Kane, Smith.

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MUSIC FOR THE CHOIR

Reviewed by Leon Carson

SATB

PRAISE, MY SOUL, THE KING OF HEAVEN (Lauda Anima), arr. by William J. Skeat, J. Fischer & Bro., N. Y. 16c.

A rather fast-moving 4-part anthem in 2/4 time, E-flat key, for mixed voices, based on a hymn tune by John Goss, words by Henry Francis Lyte. A simple, tuneful arrangement with organ accompaniment—for small or large choir. Includes short trio interlude for 1st and 2nd sopranos and alto *a cappella*. Suitable for Thanksgiving or general service. Performance time, 2½ minutes.

ALL GLORY BE TO GOD ON HIGH, arr. by Don Malin. C. C. Birchard & Co., Boston, Mass. 18c.

A stirring 4-part anthem, partly with piano accompaniment and partly *a cappella*. This is based on an old Gregorian choral air of 1527, with joint text of 5th century, tr. by N. Decius, 1525, and Catherine Winkworth, 1863. Splendidly harmonized in rather conventional form, with easy vocal tessitura for all parts. Acceptable for Thanksgiving or general service.

THE CHRIST CHILD, by Warner M. Hawkins. The H. W. Gray Co., N. Y. (agents for Novello & Co., London). 15c.

A delightful and unusual Christmas carol, with organ accompaniment, for mixed voices, with tenor, soprano and baritone soli and 4-part chorus *a cappella*. Excellently marked for shadings and phrasing by well-trained choir.

(*Continued on page 16*)

OPERA STAGE SEES A NEW SAMSON: METROPOLITAN MOUNTING FIRST U. S. WORK SINCE 1942

By BERNARD ROGERS

The Warrior was originally conceived by its author, Norman Corwin, as a radio drama with the title Samson. It seemed to me that his script formed an almost faultless canvas for dramatic music: a natural libretto, vivid and poetic, strong in its emotional currents, remote in atmosphere, but timeless in the flow and vigor of its emotional patterns. Only the slightest deviations from the original version were necessary, and these in the way of condensation.

Corwin retells the well-known legend from the Book of Judges in his own terms; yet it seems to me that he preserves the mood and flavor of the Biblical narrative. He imparts to it contemporary implications and urgencies, and makes of it something more than a thrice-familiar folktale. The chief characters are drawn swiftly and with broad strokes; they are animated relentlessly by desires, passions, ambitions, and these ultimately consume them.

Modern Conception of Samson

Of these characters Corwin remarks (in his notes to the play):

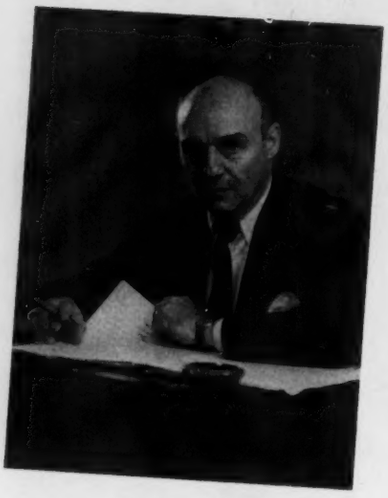
"He (Samson) certainly was no great shakes as a thinker, and by most religious standards could be classed a pagan. Allusion to his judgeship in the Book of Judges was probably a concession to scruples of the day, for Samson is never shown comporting himself as a sage.

"Essentially Samson is the hero of a first-class folk-tale, a strong man done in by a wench. That he at one time offers up a prayer (Judges 16:28) is nothing remarkable. Many an irreverent man in a tight spot has petitioned his God for help. The whole legend is atheosophic, so that the liberties of this version need offend no zealot of the church. . . .

"The play is one of shifting atmospheres: it vacillates between the candlelight of private happenings and the harsh glare of public celebration. There is the darkness of Delilah raising a curtain to look at the face of her sleeping lover; the dazzle of a sporting event when Samson stands up to be gouged; the deathly black of the prison scene; the Madison Square Garden climax. Under all, a hardness and bitterness never relieved. The laughter of the Philistines at Samson's torture is cruel and vengeful, not the sound of a good time being had by good people."

Of Delilah, Corwin writes: "She is not as composed about the night's work as she declares. She makes so much of the gender angle because she is seeking self-justification. Her speech about 'the sex which fathers so deplore at birth' is not that of a feminist, but a traitor doggedly rationalizing an act. Nor does she care much about Philistia and her people's enemies; she says so, but it comes only from the lips. She speaks truth only when she admits having sold Samson's strength for silver. . . . She would have made an excellent Fascist, since one of the techniques of Fascism is to invent an elaborate rationale, however absurd, for every treachery."

NORMAN CORWIN, *THE LIBRETTIST.*



BERNARD ROGERS, *THE COMPOSER.*
(Photo by Alexander Leventon.)

Set in Short Scenes

The opera is set in four scenes, bridged by brief musical interludes, so that the sound tissue is continuous. Scene One—by far the longest—witnesses the betrayal of Samson, his shearing and capture by the lords of Philistia. In the ensuing scene he is baited by the exultant Philistines, his eyes are burned out. Scene Three finds him alone in the prison-house at Gaza: "Mocked by vile songs and sayings; audience to the abominable memory of sweet and venemous Delilah." The final scene takes place before the temple of the Philistines during the festival of Dagon. Samson, in a moving and poignant speech, prays that his strength may be restored. He destroys the temple.

"Plastic Recitative" Used

The musical setting is terse; the opera moves with something of the mobility of a spoken play. The language is set for the most part in a kind of plastic recitative. There are no "set numbers" in the traditional sense, though both Samson and Delilah have extended vocal scenes modelled in free, dramatic style. The harmonic palette is charged with contemporary colors, embracing the modern spectrum.

I have aimed at an integration of poetic, dramatic and musical values, with emphasis on "the word." In this sense I follow in the steps of Moussorgsky and Debussy, and, further removed (in time), Dargomizhsky, with his search for "artistic truth." My point of view is summed up in the remark of Paul Bekker, that opera has its bases in the genius of language.

Debussy, in speaking of Pelléas, puts it thus: "It has been my intention that the action should never be held back, but that it should be continuous, uninterrupted. I have tried to avoid parasitical musical phrases. . . ."

His observation describes accurately the procedure followed in The Warrior. Poet, dramatist, and musician occupy levels of equal importance: music's role is to illuminate and make more intense, through its special powers, the poetic word, so that it yields up its essence. Fundamentally, this is no more than an attempt to follow through a portion of the principles laid down by Wagner. But only vestigial remnants of the aria remain, rhymed melody has departed, poetry and action compete on equal terms with the sensuous properties of sound.

Orchestral Details

The orchestra used is (as I later discovered) with one exception that of Strauss' Intermezzo. It employs, in addition to strings, eight woodwind players, three horns, two trumpets, two trombones, percussion, harp, and piano. This relatively light and flexible instrumentation weaves an unbroken fabric of sound; against this sonorous curtain the singers will, I hope, be enabled to function under equitable conditions.

The musical language is consistently that of the present century. The deliberately or imposed archaic is detestable to me. Whatever suggestion there is of the "ancient" or Biblical arises naturally, even accidentally. I have followed the principle that a story must be told in the terms of our times. These terms are embracing enough for all responsibilities.

The leading-motive, as a systematic device, plays little part in the scheme of The Warrior. It is, however, significant that the subject played by the clarinet at the opening of the prelude is associated with the character of Delilah, and reappears frequently. I was, unconsciously, led to identify Delilah—the one character of complex yet consistent makeup—compacted of silk and steel, inexorable and shrewd—with a leading-motive. Samson, a less decisive being, has no such clear characterization; he is depicted by shifting figures and colors which change with his fortunes.

Importance of Lighting

The light scheme is extremely important and is conceived to heighten the play of mood.

Scene One is bathed in a deep ultramarine suffused by the milky haze of moonlight. Scene Two is illuminated by the harsh white glare of a "Nuremberg" celebration. The prison scene takes place in hues of leaden gray; and the final scene against the glancing, barbaric colors of a pagan festival.

The production of a new work in English, The Warrior, by the Metropolitan Opera this season, after the lapse of such activities since 1942, is a significant event in the movement for recognition of our native creators. In this article Bernard Rogers, the composer, tells about the conception and plan of his opera. Mr. Rogers, a member of the faculty at the Eastman School of Music, was born in New York, studied at the Institute of Musical Art and with Ernest Bloch in Cleveland, won the Pultizer Scholarship, the Guggenheim fellowship, an Eastman School award and the Bispham Medal for a previous opera, The Marriage of Aude. His symphonic works have been performed by a number of leading orchestras.

Mr. Rogers quotes in this article from the notes written by Norman Corwin for his radio play Samson, which together with the rest of the contents of the volume, More by Corwin, were copyrighted by the author in 1944 and published by Henry Holt & Co., Inc. The original radio play Samson was given its first production by CBS as the fourteenth in the series, "26 by Corwin," on Aug. 10, 1941. Martin Gabel played Samson, and Mady Christians was Delilah. Bernard Herrmann composed and conducted the incidental music for that production, and the author directed it.

Guild Hears Opera Expansion Plan

Plans for building a new Metropolitan Opera house are under consideration, according to an announcement made by Charles M. Spofford, president of the Metropolitan Opera Association, before some 1,500 members of the Opera Guild at its annual luncheon in the Waldorf-Astoria on Nov. 22. Confirmation was made of the plan for the Metropolitan to include Los Angeles in its Spring tours, beginning in 1948, in a talk by Edward Johnson, the Metropolitan's general manager.

Although plans to replace the 63-year-old Opera building at Broadway and 40th Street are in an indefinite stage, Mr. Spofford stated, several possible sites are being considered. "The new building," he said, "should materialize in the not distant future." The present opera house, while rich in associations, was not large enough for all who wished to hear opera, a condition which he described as "unhealthy." He added that the house has serious backstage problems, principally because of antiquated equipment, lack of storage space for scenery, and inadequate rehearsal facilities. "The seating arrangements in the present house," he said, "are, from the standpoint of low priced seats, particularly bad. There will be more low priced seats in the new house."

Emphasis was placed on the proposed Los Angeles engagement of the opera company in its 1948 Spring tour by Mr. Johnson. "The invitation came from an important group of business executives," he said, "associated with the Greater Los Angeles Plan, Inc., a non-profit corporation devoted to the civic and cultural growth of that city, and represented by Dr. Charles H. Strub, vice president, who made the negotiations with the Metropolitan."

Los Angeles Plans Opera House

The Metropolitan will probably play its first Los Angeles season since 1905 in the Shrine Auditorium; but the Greater Los Angeles Plan, Inc., will develop, finance and construct a new memorial opera house and auditorium at an estimated cost of between $20,000,000 and $30,000,000. "We are indeed happy to learn," said Mr. Johnson, "that the Metropolitan Opera will have a worthy companion of more modern design in the West, and further, that there will be one more link in the chain by which the Metropolitan has been able to bind the country in its service to the cause of opera."

Other speakers introduced by Mrs. August Belmont, president and founder of the Guild, included Thomas H. Sidlo, president of the Northern Ohio Opera Association, which sponsors the Metropolitan Opera's visits to Cleveland, who further enlarged on the theme of the luncheon, Our National Opera; Mark Woods, president of the American Broadcasting Company; John Erskine, who spoke briefly; and Mrs. Herbert Witherspoon, director of the Opera Guild, who said that the guild membership had grown since 1935 from 1,100 to over 31,000.

Guests of honor at the speaker's table also included David Sarnoff, president of the Radio Corporation of America; Earle R. Lewis and Frank St. Leger, of the Association's administration; Mrs. John T. Lawrence, Mrs. Chauncy Waddell, Mrs. George Sands Marvin and Mrs. George J. His, vice president of the guild; Mrs. William Francis Gibbs and

(*Continued on page* 16)

CANADA AIDS THE YOUNG TO LOVE MUSIC

Wilfred Pelletier Tells How His Appreciation Series in Montreal Has Grown

WILFRED PELLETIER, who has developed Childrens' Concerts in Montreal into a vital educational organization.

By WILLIAM A. TAYLOR

"Children's Concerts should be considered an important part of the musical program especially in towns where there is a symphony orchestra. On the success of these concerts depends the development of music lovers that will comprise a great part of future audiences."

Wilfred Pelletier is highly qualified to discuss this subject from its practical and educational aspects. Since the inception of the series, Les Matinées Musicales pour la Jeunesse, in Montreal some twelve years ago, he has taken a particularly keen interest in this important adjunct of Les Concerts Symphoniques de Montreal, for both of which he is musical director.

Under his guidance these young folks' concerts have merited recognition as among the most efficiently planned and organized of any such series in the United States and Canada. Today 70 per cent of the auditors are children, an embryo music public being educated to understand and appreciate classical and modern music.

"It takes time, understanding and a necessarily efficient organization that is willing to make sacrifices for the success of the concerts," said Pelletier.

Contests a Feature

In Les Matinées Musicales pour la Jeunesse, eight concerts are given each year. A large book with a serial number and containing eight tickets is given to the youngsters. At the end of the series, this book is returned to the association and a committee awards prizes for the best essays written in the space allowed for each concert. There is also a blank space in which to paste the separate programs and another page on which to write the answers to the ten questions asked of the students. Each program is a unit in itself.

There is a careful selection of the programs, which are designed as evolutionary steps in musicology, and the amount of research involved is something of a herculean task.

"The program," explained Pelletier, "is composed as follows: a brilliant overture or suite is played after being analyzed musically. This is followed by an analysis of the life of a composer, two or three of his pieces being played and analyzed. Then comes a very important feature which is called 'initiation to the orchestra.' Special illustrations are written for the different instruments, the players are brought forward and we try with a simple talk to explain the color, the importance and the duty of each instrument in the symphony.

The Question Period

"This is followed by questions. Specially written music for the purpose includes all kinds of amusing problems. For instance, the first five bars of the melody of Wagner's Evening Star are played in unison by the horn and trombone, and at a specified moment one of the players will produce a wrong note. The question is: which one produced it? This is something not easy for the young people to answer.

"Another amusing question is when we bring a big screen on to the stage and behind it four instruments play in the same tonality a canon like Frère Jacques. Sometimes it is a piccolo, a trombone, a clarinet and an English horn. The question is to name the instruments as they play.

"There are a thousand and one ways," said Pelletier, "to make the questions interesting and instructive, but as I have said before, it takes time and plenty of thought to make the questions exciting for the youngsters."

Another feature which Pelletier instigated, is what he terms the "surprise." At each of the concerts an artist is invited, either from the United States or Canada. This always creates a lot of excitement, arouses curiosity and has been one of the main factors helping to make the series a great success.

The concerts are given without intermissions. For two hours the children, ranging in age from four to eighteen, are kept amused and are acquiring a musical education while hardly being aware of it. That Montreal has become so important a musical center is owing in part to the popularity of these matinees. Last summer from July to the end of August there were an average of three to four concerts a week in the open air with average attendance of 33,000 people weekly. This assuredly is an impressive and significant record.

Moderns Are Liked

"What pleased me considerably," said Pelletier, "was the fact that at the last concert in Montreal for the children I was able to play the suite by Ravel, from Daphnis and Chloe and Pacific 231 by Honegger. Of course, I realized this music was not completely understood, since you cannot expect children to grasp all the facets of such compositions, but it was listened to with interest and silence. It was reward enough. There is no doubt in my mind that a program for children can also be successfully built with works not only of Wagner, but of all the romantic composers as well.

"In all these twelve years we have not talked down to the youngsters, but we have brought them up to a high standard of taste and appreciation by using anecdotes, the 'initiation,' the questions we ask at the concerts and the surprise."

Historical Eras Studied

"By experience we learned much in the development of programs that will ensure the most effective results," said Pelletier. "This year we have found it practicable to adopt a new formula."

Somewhat broader in scope than previous programs, the new plan, instead of explaining the life of each composer at each concert, began the first concert with 17th Century works and an explanation of the social revolution of that era and its influence on music development. At the second concert the same idea was used for the 18th Century; at the third the 19th Century was considered, and at the fourth concert the 20th century up to the present time.

This new idea in programming showed immediate results. Not only were the children enthusiastic; of more significance was the fact that this approach proved easier for them in understanding the different styles of each century. It also gave more variety to the program. As usual, the first concert began with an overture of the period. Then an explanation was given of the musical themes and the characteristics of the orchestration. Then came the talk on the history of the century, followed by musical illustrations from different composers, showing the evolution of music.

For the initiation to the musical instruments, a modern composition was used which explained the musical structure and the orchestration. Sometimes, to emphasize the importance of an instrument, a particular passage would be played by an instrument other than the one for which it was written. For instance, in Ravel's Mother Goose Suite there is a musical reference to Ma Mère L'Oye, played by a solo oboe. This was transferred to the clarinet, but without success. As can be seen, this was an enlightening experience even for the grown-ups. Following this came the questions, but this time interspersed with history. The concluding "surprise" remains, as before, a feature of the programs.

For the next four concerts, at one event the History of the Concerto is explained; at another the Lied, followed by the History of the Symphony, including the Tone-Poem, and at the last concert the Evolution of the Opera.

Importance of Proper Support

"As you can see," said Pelletier, "it is almost a university course. A program like this can bring results, but to accomplish it there must be an organization intelligent and willing to sacrifice time and money."

Fortunately in Les Concerts Symphoniques, Montreal has an exceptionally fine association that really functions in the cause of music. Not only sacrificing their time in organizing the matinees, the committee also undertakes the colossal task of correcting the answers that are turned in at each concert. Beside this, they find the money for the annual awards. "It is a whole year's work," concluded Pelletier, "but it can be accomplished where there is faith, courage and perseverence. When all is said and done, what greater joy is there than to see these youngsters filled with enthusiasm, unspoiled, unsophisticated, listening silently for hours to the language of Bach, Mozart, Beethoven, as well as Berlioz, Debussy, Ravel, Honegger and Schoenberg? The rich rewards have entirely compensated for the effort expended."

Concert Boom Reported in Canada

By JOSEPH A. WHITMORE

TORONTO.—The musical scene in Canada indicates greatly increased activity in the major centers from coast to coast. The accelerated wartime demand for music and the best in concert artists has resulted in a 1946-47 season without precedent throughout the Dominion. The gains are particularly marked in Western Canada.

The twelve Celebrity Concerts of the Winnipeg Series present Helen Traubel, Thomas L. Thomas, Tossy Spivakovsky, the Icelandic Male Choir, Nino Martini, Robert Kitain, Freda Trepel, Alexander Uninsky, Marian Anderson, Nathan Milstein, Rudolf Serkin, the Minneapolis Symphony Orchestra, Dimitri Mitropoulos, conductor, and Todd Duncan.

The expansion of the Celebrity Concerts throughout Western Canada is making good talent available in many cities. During the coming season artists will be presented in Edmonton (8), Medicine Hat (3), Saskatoon (4), Moose Jaw (4), Regina (4), Brandon (3) and Fort William-Port Arthur (5) in addition to the 12 subscription concerts in Winnipeg. Some extra attractions are scheduled for Winnipeg, making a total of 49 concerts.

The Vancouver Orchestra situation continues to be rather disturbed. Dr. Otto Klemperer, who had been engaged to conduct the Orchestra, has recently resigned and Albert Steinberg, new concertmaster from Toronto, is carrying on as *pro tem* conductor.

Montreal Calendar

In Montreal a "full dress" concert season is under way. La Société Classique is presenting the following artists: Earl Wild, Patrice Munsel, Alexander Brailowsky, Jussi Bjoerling, Salvatore Baccaloni, Erno Balogh, Joseph Szigeti, and Tito Schipa.

At a recent concert of the Concerts Symphoniques, conducted by Wilfred Pelletier, Szigeti played the Brahms Violin Concerto. David Johnston, young Canadian pianist, gave a recital at the Ritz-Carlton Hotel. A winner of many scholarships, Mr. Johnston was a pupil of Artur Schnabel.

A new series of eight chamber music concerts, arranged by the Montreal Festivals, began at the Hermitage on Nov. 1, 15 and 29 and continues in December. Handel's twelve Concerti Grossi are to be played in this series, by a body of 18 string players, directed by Alexander Brott, at the first and three others of the eight concerts.

The Montreal Elgar Choir, under B. E. Chadwick, with Kenneth Meek at the organ, gave a Brahms Program, including the Requiem, on Nov. 30.

The Montreal Festivals presented the New York City Opera Company, Dec. 9 and 10. The Opera Guild will give two

(*Continued on page* 28)

METROPOLITAN OPERA : MOZART'S SERAGLIO STAGED —NEW SINGERS IN BOWS

Mozart's Abduction from the Seraglio was given for the first time at the Metropolitan Opera on Nov. 29. Thus, 164 years after its first performance in Vienna the merry work reached New York's operatic shrine.

There certainly was no expense or labor avoided to give this old "novelty" a rousing welcome. And yet it did not come off as one had hoped. There was an incongruity between the large hall of the opera house and the intimacy of the play; it was like hanging up a silhouette in a circus! And then there was anew confirmation that the one thing which can not be exported and translated is humor. The amiable Viennese *"Hanswurst"*-comedy lost its simplicity in an English translation by Ruth and Thomas Martin, which was all too literary ("Gallows-bird" for *"Galgenvogel,"* for example, seems not idiomatic at all). If one wanted to translate and to bring the work close to the listener here, one should have dared to go a step further and have pepped it up in accordance with American humor.

Herbert Graf staged the work in the colorful settings and costumes of Donald Oenslager, an extravaganza made possible through contributions to the Production Fund. He moved soloists and chorus gracefully and imaginatively.

Emil Cooper conducted with more vigor than sensitiveness, but with theatrical effect. The singers were faced with the pitfall of speaking lines, and made the best of it. The most effective effort was that of the two servants Blonda and Pedrillo, in which roles Pierette Alarie (though a bit too much like a figure from musical comedy) and John Carter sang with zest, style and good humor. The sentimental lovers were portrayed by Charles Kullman (Belmonte), renowned as Mozart singer, and Eleanor Steber, who as Constanze faced the terrible difficulties of the aria "Tortures unabated" with great technical facility but was not entirely lucky in the bravura passages. Deszo Ernster as Osmin sang with great musicality, but was handicapped in the effectiveness of his humor by certain difficulties he has as yet with English pronunciation. Hugh Thompson was dignified in the spoken role of the noble Pasha Selim. But the English adaptation has cut off completely his big scene, in which he explains why he releases the prisoners and is as merciful as he appears at the end of the opera. In this production he winds up as the center of a living picture but does not come to life. A nice character study was added by Ludwig Burgstaller as the Mute. H. W. L.

Aida Restored

On Monday evening, Nov. 18, Aida was presented for the first time after a season's absence before a glittering audience which included the Duke and Duchess of Windsor. The opera immediately cast its own potent spell. The stage direction, the grouping of the many figures on the stage as well as their postures, the blazing colors of the costumes, all contributed to make a rich setting for the vocal and orchestral effects. The protagonist, Zinka Milanov, was tonally appealing except for a few sudden taperings of her voice to a pianissimo that would have been lovely had it not been so sudden. Blanche Thebom, as Amneris, was regal in looks and bearing, with corresponding opulence of voice. Ramon Vinay, the Radames, good at first, was excellent at the end, his tenor voice constantly gaining in color. Leonard Warren, as Amonasro, was compelling in his rich-toned vocalism.

Philip Kinsman as The King, his first appearance here in that role, scored a vocal and dramatic success. Thelma Votipka, the Priestess, was in good voice, as were Nicola Moscona and Lodovico Oliviero in their parts. Marina Svetlova brought grace and skill to the dancing.

Applause and curtain-calls were profuse, and Cesare Sodero, that brilliant conductor, came in for a well-earned large share of the plaudits. T. P.

Svanholm Sings Tristan

The first Tristan and Isolde of the season, on Nov. 20, introduced Set Svanholm as the male protagonist. Svanholm, who had made a fine impression in his Metropolitan debut in the role of Siegfried, was an attractive, romantic, clean-shaven Tristan who could also sing. The duet with Isolde in the second act was beautifully delivered, and the last act had power, strength and pathos. It was an altogether satisfying performance both vocally and histrionically.

The same cannot be said for Margaret Harshaw's Brangaene. Her voice was often edgy, there was at times a decided tremolo, and she was unbecomingly costumed, although basically her contralto is appealing.

Deszo Ernster made his debut in the rather ungrateful role of King Marke. His is a deep, rich bass with adequate volume, but on this occasion there was a pronounced waver in the voice.

Helen Traubel's Isolde was vocally magnificent, sung with warmth, freshness, and intelligent phrasing. When power was necessary, the voice soared over the orchestra into every corner of the house. Other members of the cast who contributed to the well integrated performance were Joel Berglund (Kurvenal), Emery Darcy (Melot), John Garris (A Shepherd), and Gerhard Pechner (The Steersman). Fritz Busch conducted with a sure hand and kept the drama moving. R. K.

This opera was repeated by the same cast for the Saturday matinee of Nov. 30.

Boris Returns Impressively

Moussorgsky's Boris Godounoff is a tremendous mosaic with a center-stone: the Russian people, represented by the chorus which assumes a leading role. In the performance of Nov. 21, which reinstated the work to the Metropolitan repertoire after three years, the chorus, though singing correctly and on pitch, lacked the brilliancy which otherwise would have made its scenes the center of the stage event. As to the all important staging of the choral scenes by Dino Yannopoulos it was good and diversified, and a praiseworthy detail was the singling out of one of the singers to give the close of the first scene a dramatic and human accent.

Chief attention was focussed on Ezio Pinza's Boris. In the three scenes allotted to this character by Moussorgsky, he sang well, though sometimes his upper register did not seem to be in top form. As an actor he showed growth, but lacked the great daemonic power which had made Chaliapin's Boris an unforgettable memory. Irene Jordan was heard for the first time as Feodor. An effective partnership was shown in the scene between Marina sung by Rise Stevens and the Jesuit Rangoni (Francesco Valentino) which had real atmosphere and tension. In the famous love duet, Richard Tucker joined Miss Stevens to great effect. As always, Salvatore Baccaloni was broadly effective as Varlaam, ably assisted by Claramae Turner (Innkeeper) and Lodovico Oliviero (Missail). Excellent singing was that of Robert Merrill (Secretary of the Duma), Martha Lipton (Nurse), and Nicola Moscona (Pimen). Emil Cooper conducted with great sense for the theatrical potentialities of the score. H. W. L.

Repetitions

The offerings of Nov. 22 and 23 (matinee) were Otello and Lakme, both given for the second time and featuring the same casts as the initial performances.

The first repeat of Nozze di Figaro on Nov. 25 had Bidu Sayao returning for the season as Susanna and Jarmila Novotna as Cherubino, with the other characters identical with the earlier mounting. Miss Sayao's Susanna, thoroughly routined—almost too routined—by now, was tuneful if a little too arch. Mme. Novotna, one of the few feminine singers who make a graceful appearance in a boy's role, gave her accustomed humorous and deft portrayal. M. L. S.

Pons in Lucia

This season's first performance on Nov. 27 of Donizetti's Lucia di Lammermoor again was a triumph for Lily Pons in the title role, who received an ovation after her virtuoso delivery of the Mad Scene. The other parts were sung by Jan Peerce, Leonard Warren, Nicola Moscona, Thelma Votipka, Thomas Hayward and Lodovico Oliviero. Cesare Sodero conducted. H. W. L.

Berini Scores in Debut as Faust

The surprise debut is always good for drama, particularly when the surprised debutant makes a brilliant success in spite of eleventh hour stress. Such a newcomer burst upon the Metropolitan on Thanksgiving evening (Nov. 28), when Mario Berini was called upon unexpectedly to sing first there, replacing the indisposed Raoul Jobin in the cast of Faust.

Mr. Berini stepped into the breach with poise and assurance, singing with a general effective vocal style and in his histrionics bearing witness to the value of thorough experience which this singer has gained in appearances with the New Opera, City Center, San Carlo and other organizations. Ovations from the gratified audience rewarded Mr. Berini for a spirited and artistic meeting of an emergency. The rest of the ensemble were the same as at the first presentation. D. B.

Felix Knight Bows in The Barber

The Barber of Seville on Saturday evening, Nov. 30, was a scintillating performance. Patrice Munsel as Rosina was tunefully sprightly (with some astonishing *acuti*). John Brownlee as Figaro perfectly presented this lively character, the Largo being splendidly done. Salvatore Baccaloni as the pompous Bartolo was inimitable, Giacomo Vaghi, the Don Basilio, was tremendous in his Calumny aria.

Felix Knight, who made his debut as the Count, sang with exquisite phrasing in a voice that also held a ringing virility on the right occasions, though as a whole it was on the light side. Doris Doe made much of the small Berta role, and the rest of the cast, as well as the colorfully-toned chorus rounded out a production marked by verve, its tunefulness and its infectious gaiety. Cesare Sodero conducted in the masterly manner one always expects of him. T. P.

(*Continued on page 22*)

BACKSTAGE AT THE METROPOLITAN

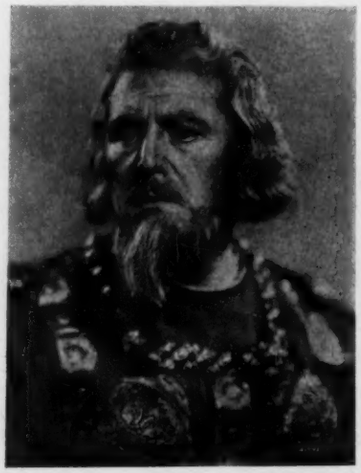
L. to r., Raoul Jobin (who sang Gerald in Lakme); Edward Johnson; Marks Levine, vice-president of National Concert and Artists Corporation; Louis Fourestier, conductor, and Martial Singher (the evening's Frederic). Mr. Levine is manager of the two singers and the conductor.

RAMON VINAY AS RHADAMES

in the Metropolitan Opera revival of Aida. He also sang Otello with success on Dec. 9. (Photo by Affezea, Mexico.)

DESZO ERNSTER,

new Hungarian baritone, who made his Metropolitan Opera bow as King Marke in Tristan and Isolde.



NEW YORK CONCERTS: Music of Novelty and Wide Scope Presented

Carnegie Hall

The third concert of the Philadelphia Orchestra under Eugene Ormandy, on Nov. 19, opened with Mozart's Symphony in D major (K. 504). The work received the flawless reading one is used to with this excellent organization but did not rise above the level of excellent routine.

The novelty was Gesensway's Concerto for Flute and Orchestra, in which one admired the magnificent artistry of the soloist, William Kincaid. His velvety tone, his superb technical mastery and his musicality were bestowed upon this work, which, written for him, did not omit any opportunity to show the instrument in all its manifold possibilities. The work, which employs the usual symphonic form but a most original harmonic system, has its most interesting assets in its colorful orchestration, which in the first movement conjures up Spanish dance-rhythms and in the second the world of Debussy's Afternoon of a Faun. Especially interesting is the cadenza for the flute in the first part. The composer, who is a member of the orchestra, shared the applause with the soloist.

After intermission Respighi's The Fountains of Rome and Ravel's La Valse were given readings which glowed and glittered. H. W. L.

Kapell Plays Khatchatourian Concerto

An evening of Russian Music under Artur Rodzinski was offered by the Philharmonic Orchestra on Nov. 21. Starting with the colorful Suite from Tsar Saltan by Rimsky-Korsakoff, the program continued with a performance of the piano concerto by Khatchatourian. Soloist was William Kapell, who has played the concerto several times here before. One has the impression that the young artist's conception of the work has deepened in the several years of playing it, and the new lights and nuances he gives now to his interpretation are an indication of the general growth in stature he has undergone as an artist. The great applause bestowed upon him was the just appreciation for the effect of his technically adept performance.

Dr. Rodzinski closed the concert with a reading of Tchaikovsky's Fifth Symphony, which would be difficult to surpass in impressiveness and dramatic power. He was celebrated by the audience, together with the magnificently playing orchestra.

The same program, with the Rimsky-Korsakoff suite omitted, was played on Sunday afternoon, Nov. 24. H. W. L.

Slavic-Scandinavian Music for Children

A Slavic-Scandinavian program was the feature of the first Young People's Concert by the New York Philharmonic on the morning of Nov. 23. The hall was filled with children and parents listening attentively to the music and introductory comments to each piece by the conductor, Rudolph Ganz. A good cross-section of composers were represented including Kabalevsky, Dvorak, Grieg, Glazounoff, and Sibelius. The audience, led by Dr. Ganz, was asked to rise and sing A Prayer of Thanksgiving. R. K.

Kurtz in Milhaud Concerto

Nov. 28, Edmund Kurtz as soloist with the Philharmonic played the Milhaud cello concerto especially commissioned for this artist. It would be a pleasure to report that the new work is adequate in presenting the best form of a soloist; but for the most part the concerto seemed over-extended in melodic substance and minus effectual import. It is designed in three movements. The first entitled Gai is a brisk, tuneful one of a carefree nature. The second and longest portion, called Tendre, contains phrases of warm beauty in which the player exhibited his notable luscious tone. The final movement, Alerte, is written in a sort of perpetual motion with swift passages of florid work for the cellist. Much of this was inaudible against the orchestra, although Mr. Rodzinski held his ensemble to a courteous background for solo measures. Mr. Kurtz delivered his selection with a fine tonal sense, expert technic and authoritative statement.

The opening Mozart Symphony in G minor was given a delightful reading while the Sacre du Printemps received deserved cheers from the audience for Rodzinski and the orchestra. M. C.

Alec Templeton with Philharmonic

The Philharmonic-Symphony on Sunday afternoon, Dec. 1, under Rodzinski, gave a novel combination of works. One of the outstanding features was the Mozart Piano Concerto in B flat major (K.595), with Alec Templeton as an accomplished soloist, especially happy in his effects in the second and third movements. The other major offering was an inspired performance of the Stravinsky Sacre du Printemps, done with all the color and vigor and atmosphere that this no longer so controversial score affords. The mellifluous Rimsky-Korsakoff Tsar Saltan suite made a most palatable ending. T. P.

Isidor Achron Includes Original Scores

Isidor Achron, on Nov. 20 was heard in a memorable program. Bach-Liszt (Weinen, Klagen, etc.) and Mozart (F major Sonata, K.280) were a delight, as was also the Glazounoff Theme and Variations. His own elegant Gavotte Satirique, occasionally brooding Sonnet, and Minuet (from Suite Grotesque) were Mozartean in line and color. Ravel (Valses nobles et sentimentales) and an assortment of tender, if not always brilliant, Chopin works, with a concluding and stirring Tchaikovsky opus (Eugen Onegin Valse) completed a recital of outstanding distinction. T. P.

Anna Xydis in Harris Premiere

A recital distinguished for tonal beauty was that of Anna Xydis on Nov. 22. The program included Beethoven's Thirty-two Variations on an Original Theme in C minor; Gavotte and Variations by Rameau; the Brahms F minor Sonata; a Chopin group and numbers by Ravel, Prokofieff and Liszt. Also listed were two first performance pieces by Roy Harris. Miss Xydis exhibited a fine grasp of the Romantic style, admirable in the Chopin and in the Liszt Années de Pélerinage and the remainder of the group. A lovely singing tone portrayed gradations of mood and sound while technical skill and ease of delivery indicated the basically secure digital training of the pianist. The Brahms seemed to ask for more in the way of robustness and vigor than was vouchsafed by the player but in the concluding moderns, Miss Xydis showed a competent understanding of the genre which brought enthusiastic approval from her audience. A. P. C.

NOTABLES AT THE PLAY.

Left to right, Michael Bartlett, Fritz Kreisler, Maria Jeritza, Mrs. Emerich Kalman, and Basil Rathbone talking it over during the intermission of the preview benefit performance of the musical comedy, Park Avenue, given at the Shubert Theatre, Nov. 1, for the Tonsil Parkway Hospital. (Pictorial Press Photo.)

HANS J. HEINZ,

tenor, appeared in Stravinsky's Oedipus Rex on Nov. 25 and 26 with Leonard Bernstein and the New York City Symphony Orchestra. (Photo by James Abresch.)

Vardi in Viola List

Emanuel Vardi, violist, who gave his first recital after his discharge from the Navy on Nov. 23 (matinee), has all the assets for a first rate concert-career. He is an immaculate technician on this difficult instrument. His also is first rate bowing. But before all he is a serious and first rate musician, as shown in the four movements from Suite in C minor by the 18th century composer Antoine Forqueray, transcribed by Sidney Beck, and in his moving reading of Brahms' Sonata in F minor, Op. 120, No. 1. Together with Artur Balsam, who aided with his usual finesse, he evoked from this work the most gratifying effects. The intimacy of the second movement, the gaiety of the third and the profundity of the first and last were realized convincingly. With great virtuosity and sound musicianship, Hindemith's Sonata, Op. 11, No. 5, for the unaccompanied instrument was played, as were three Caprices Nos. 13, 9, and 17 by Paganini. The program included Mr. Vardi's own Suite on American Folk Tunes, Two Dramatic Episodes by Antufeyer, a contemporary Soviet composer of rather conservative bearing, the performer's transcription of Strauss' waltz, Voices of Spring. Encores followed, as requested by a large audience. H. W. L.

Ellington at Carnegie

Duke Ellington's fifth appearance with his orchestra in New York on Nov. 23, inaugurated a two-day festival of jazz in the inimitable and sensuous idiom which "the Duke" has made particularly his own. The program listed music of Billy Strayhorn, Ellington himself, and Mercer Ellington, his son, a medley of W. C. Handy's familiar Memphis, Beale Street, and St. Louis Blues. A new suite in four parts by Ellington was called the Deep South. While on the dissonantal side, it was rich in tone-color and vividly rhythmic. The third part, "There Was Nobody Looking," was especially pleasing in its facile and melodious piano solo, given with the composer at the piano.

Ellington's Orchestra is outstanding in its field. Besides Kay Davis, vocalist, it comprises such talented soloists as Ray Nance, violinist; Harry Carney, baritone "sax"; Jimmy Hamilton, clarinet; Lawrence Brown, trombonist, and Johnny Hodges, alto "sax." In his first American appearance, Django Reinhardt, guitarist-leader (who first became known by forming the Quintet of the Hot Club of France), turned out to be an exciting virtuoso on this instrument, making it sound like a clarinet, with the amplification of sound by electricity. A capacity audience attended. W. A. T.

Szigeti Plays Busoni Sonata

Joseph Szigeti, returned from a tour across Europe, gave his only recital of this season on Nov. 26. The program had the usual Szigeti touch inasmuch as it did not stress virtuosity at all but was built upon musical values exclusively. With Beethoven's first Violin Sonata, Mr. Szigeti gave the work a reading which was straightforward and marked with great insight. As center piece Mr. Szigeti had programmed Busoni's Violin Sonata No. 2, Op. 36a. This work is one of the most interesting and profound of the composer, whose 80th birthday falls this year. It employs the harmonic means of the turn of the century, when it was written, but it also shows the characteristics of Busoni's style, a combination of German workmanship and Italian melodic consciousness. The work continues where Beethoven's last piano sonatas left off—especially Op. 109—and it is also rooted in the world of Bach's organ compositions, from which the theme of the last movement is taken. Mr. Szigeti played it with the utmost familiarity with its special requirements and with the great musical simplicity which distinguishes his art. Joseph Levine at the piano was the excellent assistant.

Bach's Chaconne for violin solo was discoursed in masterly fashion, and Stravinsky's Divertimento unfolded with all its melodic charm and rhythmic vivacity. With many encores, Mr. Szigeti answered the prolonged applause of the deeply appreciative audience. H. W. L.

Schmitz in French Works

E. Robert Schmitz, in recital on Nov. 26, gave a formidable program. This distinguished pianist offered music of Bach, Prokofieff, Debussy (Preludes from the Second Book) and Chopin. Mr. Schmitz is without question one of the foremost interpreters of French piano works, which he performs with all the sensitivity, tone color, and subtle technical deftness that is required, for example, by Debussy. His entire program was distinctive for intelligence and purpose that was admirable.

Perhaps one of his best attributes is his ability so to submerge his own personality in his interpretations that the audience almost forgets the performer in its complete concentration and enjoyment of the music itself. This quality alone provides a stimulating performance. T. P.

Robert Goldsand Marks 25th Anniversary

The recital of Robert Goldsand, pianist, on Nov. 27 marked the 25th anniversary of his debut (made at 10 in Vienna). He plunged at once into Beethoven's Sonata, Op. 31, No. 1, treated in a dramatic ,if not always deeply reflective manner. The Prokofieff Third

(*Continued on page 19*)

RADIO, TELEVISION

By William A. Taylor, *Radio Editor*

RADIO WORKSHOP.

Microphone technique, script reading, acting in all its various phases, and just plain studio "savvy" are all a part of radio drama, or as the future artists know it: "Workshop." A scene in the Cincinnati College of Music Radio Department. L. to r., Bob Barr, Ginny Hayler, Ele Millikin, Ed. Young, Douglas Nunn, and John Stemer.

DEGREE GRANT AUTHORIZED.

Edward J. Shulte, architect in charge of construction of Cincinnati College of Music Radio Department studios, displays official document from State of Ohio Dept. of Education authorizing College to grant degree of Bachelor of Fine Arts in Radio Education. With him are Mrs. Helen V. B. Wurlitzer, donor of Henriette Billing Studios, and James D. Shouse, pres., Crosley Broadcasting Corp., who offered financial backing to Radio Department during formative years. (Photos by J. R. Leonard.)

Radio Degree Authorization Won by College of Music of Cincinnati

Founded in 1878, and one of the 20th Century pioneers in radio education, the College of Music of Cincinnati on Oct. 28, 1946, was authorized by the State of Ohio's Department of Education to confer a Bachelor of Fine Arts degree in radio education. (Coincidentally it was just 26 years ago to the day on that particular date that the first radio station in the United States was licensed to broadcast!) This recognition by higher echelons of education, not only goes down as a "red letter" day in the archives of the college, but of greater significance is that it brings radio into the circle of the arts and professions in the fullest sense.

The four-year degree is comprehensive in scope and embraces 50 per cent of the total credits in radio, with the remaining 60 hours in academic or music subjects. Thus a student who has completed his sophomore year in any accredited institution may obtain a B F.A. degree in radio education by completing two years of additional study in radio at the college.

"It is the result," said Fred Smith, Managing Executive of the College, "of the culmination of a decade of theoretical planning in radio education and the practical application of those plans, as well as many years of quiet and earnest hope and faith that the infant radio industry and art would sooner or later wear the dignified mantle of higher education."

It was early in 1936 that a staff musician of Cincinnati's radio station, WLW, Uberto T. Neely, and a graduate of the College, "sold" James D. Shouse, now President of the Crosley Broadcasting Corporation, on the visionary idea of underwriting a school for Radio Education. The College of Music consented to the establishment of this Department of Radio with Mr. Neely to serve as head of the program.

Neely did a thorough promotion job and Mr. Shouse generously agreed to contribute $2,000 a year for a four-year period. The ambitious young radio artist went a step further and carried out a plan through which classes of the Radio Department of the College convened in the studios of the "Nation's Station."

Some educators looked upon the unprecedented program with scorn. To most of them radio seemed an undignified intruder striving to crash the select circle of higher education. Fighting prejudice gamely, Neely struggled along under his own steam, managing to work out a curriculum for a Certificate in Radio, which actually meant little since it carried no official basis, standing or recognition. Finally another champion loomed in the philanthropic, civic-minded person of Mrs. Helene V. B. Wurlitzer, who contributed, in honor of her mother, the Henriette Billing Studios for the sole use of the Radio Department of the College.

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Neely found his cycle of good fortune still on the upward swing when in the summer of 1941, Fred Smith, a progressive educator and administrator, was appointed Managing Executive of the College of Music. Grasping immediately the significance of the work Neely was doing, he at once took steps to nurture and develop the program of Radio Education, which aside from a few advocates, has been kicked from "pillar to post." Smith drew from a store of experience gained from six years in the management phase of radio as pioneer Studio Director of Station WLW, and as Radio Editor of Time, Inc., magazine, during which period he founded the first dramatized news known internationally as "The March of Time." In addition to the responsible positions with Time, Mr. Smith held other similar positions in the field of communication in New York City.

Both Smith and Neely worked tirelessly throughout 1942 and 1943 to accomplish their first objective—recognition of the Radio Education program as a teaching field by establishing an affiliation with Universities.

Dr. Raymond Walters, President of the University of Cincinnati, encouraged their efforts and eventually four colleges of the University campus officially recognized the College radio courses.

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The big issue, the goal for which they were aiming, however, was still to be attained, that of being the first to give a four-year accedited degree in radio. Smith attended the 1946 Annual Convention of the National Education Association of Schools of Music in Detroit as usual, but this time with the express purpose of making a bid for complete recognition of the Radio Curricula. Dr. Earl Moore, of the University of Michigan, Chairman of the Curriculum Committee of the NASM, referred Smith to Dean Doty of the University of Texas at Austin, where considerable progress has been made in Radio Education. He advised Smith to approach the Department of Education of the State of Ohio.

Last March Smith presented the position of the Radio Department to Dr. Clyde Hissong, Superintendent of Public Instruction for the State of Ohio, and on March 22 Dr. Hissong and Harold J. Bowers visited the College, checked the curriculum, and inspected the studio and teaching facilities. The four-year outline of courses was acceptable, but the educators advised a considerable increase in facilities. The result was that the College Board of Trustees voted an appropriation to carry out the work of equipping the entire building at 1229 Elm Street with the most modern studio facilities at a cost of more than $15,000.

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When Mr. Bowers returned for a final inspection in October he was conducted to the master control room on the fourth floor, where he listened to a prepared demonstration including pick-ups from the College Auditorium and various classrooms, and revealing the superb quality of technical facilities as well as the superior level of class instruction. His report to Dr. Hissong brought an immediate authorization from Columbus and, with it, the honor to the College of Music of having the first American radio school authorized to grant the Bachelor of Fine Arts Degree in Radio Education.

Myra Hess Soloist With NBC Symphony

With Dame Myra Hess, English pianist, as soloist in Beethoven's Piano Concerto in C minor, Arturo Toscanini directing the NBC Symphony Orchestra, plus almost perfect programming, the NBC Symphony broadcast, of Nov. 24 (WNBC, Suns., 5:00 to 6:00 p.m., EST) was one of the major events of the present music season. Opening with Beethoven's Coriolanus Overture, followed by the same composer's Piano Concerto with Myra Hess as soloist, the program concluded with Wagner's Siegfried's Journey to the Rhine.

With the virtuosity of a great and gifted artist, Dame Myra played with an elegant and flawless taste, a glowing spirit, and a rare delicacy that was the ultimate in tonal beauty. Toscanini again displayed his peerless talent as a Wagnerian interpreter, which evinced a matchless coherence and authority.

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NEWS AND REVIEWS

A Producer of Symphony And Opera Broadcasts Tells How It Is Done

Back of the performances of symphonic programs on the air-waves and the radio presentations of opera, there is more than meets the ear in the ultimate smooth results that dial-turners hear on their radio. More is, of course, involved than just the assemblage of musicians, conductors and soloists. A basic factor—indeed a vital and indispensable one—is the producer. He, generally speaking, is—except to the radio executives—unheralded, unsung; and he seldom basks in the glory of the spotlight.

Among the outstanding programs of serious music in radio are the Boston Symphony Orchestra (ABC-WJZ, Tues., 9:30 to 10:30 p.m., EST) and the Saturday matinee broadcasts of the Metropolitan Opera (ABC-WJZ, 2:00 to 5:00 p.m., EST.) For the past six years William L. Marshall has been the producer of the latter, and recently assumed the same assignment for the Boston Symphony.

Prior to these duties in 1937-1938, Marshall was the producer for the NBC Symphony Orchestra, NBC's Voice of Firestone series, and the ABC Symphony programs since their inception. Besides his activities in the music field, he has had signal success in producing two major dramatic ABC shows for children, Dick Tracy and the Sea Hound. In fact, Marshall has been active in radio since 1929. Consequently, with a background of such varied experience, he is well qualified to discourse on the part the radio producer plays in assuring the successful projection of programs over the air-waves.

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"Opera," said Marshall, "is much more complex to produce than a symphony concert, because you are not only dealing with drama, but with orchestra and soloists all at the same time, and with dramatic action all over the stage. Symphony orchestras are naturally immobile, and for that reason much simpler to handle."

Mr. Marshall explained that with the opera broadcast approximately eight "mikes" are actually used on the stage; but a total of fourteen are used, counting those placed at different points of origin in the auditorium for the intermission features.

GUEST ON THE AIR.

Torsten Ralf, Swedish tenor of the Metropolitan Opera, and Conductor Donald Voorhees of the Telephone Hour (NBC, Mons., 9:00 to 9:30 p.m., EST) after Ralf's recent appearance on the program.

With the Boston Symphony broadcasts, one or two "mikes" have actually been the symphonic setup, depending on the seating of the orchestra and the acoustics of the hall or auditorium when they are on tour. Sometimes it becomes necessary, because of acoustic problems and stage limitations, to use multiple "mikes" in order that certain sections of the orchestra become reenforced. But once a symphony broadcast is set, it remains pretty much the same.

On the other hand, with opera, because of the dramatic elements involved, the producer always has to be alert for changes. For instances—whereas an operatic diva may rehearse an aria on one side of the stage, she may change her position during the actual performance.

"The more celebrated the artists," said Marshall, "the more likely they are to change their action on the spur of the moment."

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An opera orchestra is actually symphonic; but the producer's big job is continually to maintain a relative balance between the singers and the orchestra. "It's a funny thing," said Marshall, "with both singers and musicians there is always the big argument of whether there is too little or too much orchestra. The singer, as a rule, stoutly insists that there is too much orchestra, while an instrumentalist is certain there is not enough! However that may be, it is the producer's problem to achieve clarity at all times."

Born in a little Pennsylvania town, and having M.A. and B.A. degrees to his credit, Marshall hac been in radio most of his life. He first broke in as an organist for station KDKA in Pittsburgh, and held jobs in the same capacity in both theatres and churches. Even today —as busy as he is—he still is the regular organist in All Saints' Episcopal Church at Bayside, Long Island!

Toscanini Directs Traviata

On Dec. 1, Toscanini directed the NBC Symphony Orchestra in the first two acts of Verdi's La Traviata, assisted by such well known Metropolitan singers as Licia Albanese, Jan Peerce, and Robert Merrill in the principal roles, with a cast completed by Maxine Stellman, Johanna Moreland, George Cehanovsky, John Garris, Paul Dennis and Arthur Newman. It was not surprising at the conclusion of the performance that the capacity audience in NBC's Studio 8-H rose to their feet cheering and applauding in a prolonged ovation.

It was, indeed, a revelation how the score of this old opera was given a new vitality and a musical freshness under the inspired and masterly direction of Toscanini. With superb singing, particularly by Miss Albanese, Mr. Peerce, and Mr. Merrill, the excellent chorus directed by Peter Wilhousky, it again was a memorable example of Toscanini's genius in knitting together soloists, chorus, and orchestra into a unified whole of balance and exciting interpretation.

The final two acts of the work, on Dec. 8, brought long ovations.

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Risë Stevens Makes Bow as CBS Family Hour Star

When the Prudential Family Hour (CBS, Suns., 5:00 to 5:30 p.m., EST) went on the air Dec. 8, it blossomed out with an entirely new cast, and marked the debut of the Metropolitan Opera's mezzo-soprano, Risë Stevens, as permanent star, along with Jimmy Carroll as the featured tenor. Ted Malone assumed the role of Master of Ceremonies, and Frank Gallop remains as the announcer. Al Goodman, now in his sixth year on the program, continues as director of the chorus and orchestra.

Judging by the success of the initial broadcast of the new format, with programming that nicely balances works classic and semi-classic, with songs in the lighter vein, expertly sung by top-drawer talent, the new series will probably prove exceedingly popular.

The new complement of soloists replaces Patrice Munsel and tenor Jack Smith. The programs each week will also present prominent guest artists, with Jean Sablon scheduled as the first one.

On Dec. 4, prior to the launching of the new series, the Columbia Broadcasting System were hosts at a cocktail party given at New York's Hotel Pierre Roof, where a large assemblage of notables in the radio and music fields were introduced to Miss Stevens and Mr. Carroll.

IN THE "MET'S" BROADCAST BOOTH

Producer William L. Marshall and an engineer are seen at work. The booth is located directly in the center of the Grand Tier and facing the stage. Marshall is looking toward the smaller booth where Milton Cross, the announcer, speaks.

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Frank Black New Conductor For Harvest of Stars Series

When the Harvest of Stars program (NBC, Suns., 2:30 to 3:00 p.m., EST) which features Metropolitan Opera tenor James Melton, went on the air on Dec. 1, Frank Black, general music director of NBC, made his initial bow as the new conductor of the series, replacing Howard Barlow, who recently resigned the job. The combined efforts of Melton and Black have livened up the program to a considerable extent with excellent pacing and more verve.

Black joined the National Broadcasting Company in December, 1932, as general music director, a post he has held ever since. In 1935 he was awarded an honorary degree of Doctor of Music by Missouri Valley College, Marshall, Mo.

At NBC he founded the NBC String Symphony and conducted it in concerts at Carnegie Hall and for RCA-Victor recordings. This string symphony was the basis on which the now famed NBC Symphony Orchestra was built. Black is one of the regular directors of the NBC Symphony, and has appeared as guest conductor with other leading orchestras. He has also won considerable prestige as a composer, and was one of the pioneers in writing original music for radio dramas.

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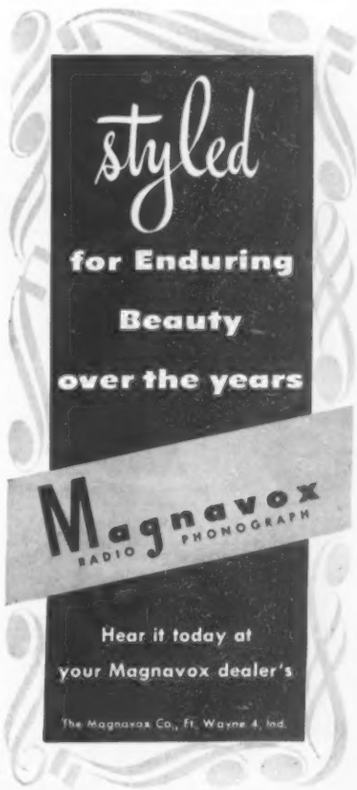
RADIO NOTEBOOK

LEOPOLD STOKOWSKI participated in the Round Table intermission of the Met Opera B/C of Otello on Nov. 16. . . . First series of concerts given by NEW JERSEY SYMPHONY ORCHESTRA B/C via WQXR, Nov. 18. FIORENZA QUARTARARO was the soloist. . . . On his recent tour of the midwest, ROBERT MERRILL, NBC baritone star, was asked by a little girl of eight if he thought famous singers should encourage and help youngsters starting out. Merrill answered with a definite "yes," whereupon the little girl removed her coat, took out her music and did an audition for him on the spot! . . . PERCY FAITH, Maestro of NBC's Carnation Contented series, directed the orchestra in his own composition, Aphrodite, Nov. 25. . . . AARON COPLAND appeared as guest narrator of his own suite, Music for the Movies, and discussed trends in contemporary American music with CHARLES SYDNEY FREED, annotator on CBS's Gateway to MUSIC series, Nov. 26. . . .

CBS's Invitation to Music program presented the American premiere of NICOLAI LOPATNIKOFF'S Second Piano Concerto with the composer as soloist on Nov. 27 B/c. . . . EDWARD LEE TYLER, young Negro bass-baritone, appeared on television program, Dec. 4, B/C from DuMont-John Wanamaker Television Studios, N. Y., assisted on program by his wife, RUTH TYLER, soprano. . . . Celebrated PRO ARTE QUARTET returned for new series on air via Mutual network, Dec. 7.



THE DANCE: JOOSS BALLET BACK IN N. Y.

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

When the Jooss Ballet opened a three-week season at the City Center on Dec. 3, it was its first appearance here in five years. On the surface, things were pretty much the same. Four of the leading dancers—Noelle de Mosa, Ulla Soederbaum, Hans Zullig and Rolf Alexander—continue to be the mainstay of the company, and the program—with one exception—was made up of familiar works. With William Hilsey and K. E. Mosbacher at the pianos, the first ballet, Seven Heroes, showed that the dancers were in fine condition. The dancing was neat, precise, full of vitality and well co-ordinated. The Big City followed, with Noelle de Mosa, Rolf Alexander and Sigurd Leeder as the important figures. Although we may have outgrown the jazz era of the early thirties as depicted in this Tansman-Jooss creation, the piece remains interesting and is an especially fine study of how to use figures in space for varied effects. No one yet has surpassed Jooss in that phase of choreography.

Le Bosquet Introduced

Le Bosquet, Hans Zullig's first choreographic effort, was the only new ballet offered on the program. With music of Jean Philippe, Rameau arranged by Martin Penny and costumes and decor by Doris Zinkeisen, Zullig has contrived a period piece with the slightest possible thread of a story. The various court dances were lovely, but because of the length of the work, they appeared rather repetitious. Some editing would help enormously. Noelle de Mosa was the "Lady" and Zullig her "Recollection."

The Green Table, and what it represents, needs no introduction. It won the first prize in the Archives Internationales de la Danse competition in Paris fourteen years ago, not only for its choreographic virtues, but because of its message showing the folly of war. And now, after World War II, the comment is just as pertinent. Not a very comforting thought for the future. On this occasion, Jooss himself portrayed Death, Zullig the Profiteer, Alexander, the Standard Bearer and Sigurd Leeder the Old Soldier.

More enterprise should have been shown in selections for the first program. It was a mistake to present works that were, in the main, familiar, and probably the weakest of the new ballets for the opening performance. When a company has been away for any length of time, the audience is eager to see what has been accomplished during the absence. And since the style and calibre of the dance and dancers is an established fact, the progress can be judged only by the choreographic treatment of new works. Therefore, if one were to judge from the opening program alone, it would be necessary to assume the Jooss Ballet had not progressed artistically. However, since most of the new ballets are scheduled for the second week, judgment will be reserved until then.

Rey Guest Artist with La Meri

On Nov. 20 and 21, La Meri presented a program of Spanish Dances and had as her guest artist, Frederico Rey. For the most part the program was conventional, and neither La Meri's nor Mr. Rey's dancing needs an introduction in New York. They are both experienced performers who know their medium well. The novelty of the program was a duet—Espanolade. Based on the Spanish cabaret dancers of the twenties, it was a hilarious satire, something not often encountered on programs devoted to the Spanish dance. Other dancers who participated in the program were Lilian, Aldo Cadena, Peter di Falco and Richard Cressy. If audience reaction was any indication, a repetition of this program would not go amiss.

Hamilton Gives Solo Program

Peter Hamilton, a product of the Weidman school, gave a full length solo program on Nov. 17, which was repeated on Nov. 24, at the Weidman Studio Theatre. Hamilton has grown tremendously in the last few years. He has a fine style, excellent technique, and good choreographic sense. Seven of the eight dances presented were his own, the other was by Weidman. The two that seemed most exciting were Jesse James, and Oh, Terrible Drums! The first was set to a poem by W. R. Benet, and intensely narrated by Robert Herget. Here Hamilton jumped and leaped about, and on, all kinds of contraptions set at various levels. His co-ordination and control in this number was nothing short of remarkable. It was a hair-raising, breath-taking affair and the dancer gave it all he had. Oh, Terrible Drums! was a study in primitive movement, and in its way was just as much a virtuoso piece. The dynamics, climaxes, and general designs were exceedingly well worked out and showed that Hamilton has a flair for the dramatic possibilities in movement. A one-man dance performance is an almost impossible task but this young dancer has made a good beginning. Ada Reif was the pianist and was joined in the percussion battery by Barbara Thomas and Emily Frankel.

Mumaw and Arden in Series

A series of nine performances opening on Nov. 24 and running through Dec. 1 were given at the Carnegie Chamber Hall by the dancer, Barton Mumaw, and tenor, Del Arden. The accompanist was Stewart Wille.

This was Mumaw's first appearance in New York since his discharge from the Army. A disciple of the Shawn school, he is generally remembered as its shining light. However, dance has travelled a long way from Shawn in the last ten years, and there are very few interpretative dances remaining in anyone's repertoire that have survived the wear of time. New techniques must be explored, new ideas experimented with, and perhaps even a new choeographic approach developed.

On the whole, the dances on the second program, which we attended, were monotonous in choreographic structure and limited in technical resources, when judged by standards of today. Mr. Mumaw makes a stunning appearance, however, and his line is generally attractive. Stronger dances and a different type of costuming would help immeasurably. Del Arden specializes in song literature of the lighter nature and displayed a pleasant voice.

THE GREEN TABLE, famous work of the Jooss Ballet, was presented by that organization in its return to New York after several years' absence.

Koner's Recital

Pauline Koner was the artist on the Students's Dance Recital Series at the Central High School of Needle Trades on Nov. 30. While the program was mostly made up of Miss Koner's more popular dances, there was a first performance of a work called Woe Unto Them, with the text from Isaiah sung by Donald W. Johnston. The choreographic direction for this work was by Doris Humphrey and it was set to music by Lukas Foss.

Divided into three sections—The Iniquitous One, Lamentation, and Flagellation—the composition is long and arduous. Some seemingly almost impossible movement has been explored, which attests to the unusual technical facility of the dancer. In fact, this observer besame so fascinated and overwhelmed by just the movement in certain passages that the idea of the work as a whole was almost obliterated. It appears to be a very strong dance, and if all of the elements intended were not communicated to the audience on this first performance, added showings may clarify the message.

The other numbers presented were Suite, In Memoriam, Song of the Prairie, Out of this Sorrow, Jitterbug Sketches, It Might as Well Be Spring, Judgment Day and It Ain't Necessarily So. The large hall was completely filled with a most enthusiastic audience. Sarah Marks was at the piano and Harold Gordon sang the Gershwin number.

Choreographers' Workshop

Dec. 1 brought the second in the series of the Choreographers' Workshop programs. Four works were offered and a fifth was scheduled, but due to the illness of Talley Beatty it had to be postponed. The first work, Blind Alley, introduced Nelle Fisher and Ron Fletcher as choreographers.

Bill Miller also danced in it, Mel Keller, clarinetist, took part in the action, and the piano duet music by Alex North had the composer and Anita Leonard at the piano.

Allan Wayne used recorded music by Samuel Barber for his Renitence. The work was in two parts, and his assisting dancers were Tashamira, Alice Temkin, Stephen Bobek, Diane Keith, Louis Rosen and Elaine Sarnoff.

Alan Banks' second offering with the group was titled 'Twas Ever Thus, and he used music by Mompou and Poulenc. Ellen Albertini, and Ruth Harris danced with Mr. Banks. The final number was Cabriolas de la Cocina, by Riccardo Sarroga, with Gershwin and Gould music. Those participating, in addition to Sarroga, were Gisella Weidner, Estelle Nadell, Jean Mikuta, Frank Fredericks, Quentin Umbenhower, Helaine Blok, Helen Dzhermolinska and Anne Dahlen.

The third program will be given on Jan. 5. Anyone interested in co-operating with the Workshop in any capacity should get in touch with the Young Dancers' Studio at 151 West 54th St., N. Y.

Dance News

Igor Schwezoff, choreographer for the City Center Opera, has signed a contract to form and direct an inter-American ballet company in Rio de Janeiro this winter. The group will be under the joint sponsorship of the Brazilian Ministry of Education and the Athletic Club of Rio. Schwezoff will leave for Brazil at the end of December.

As artistic director and choreographer, Schwezoff plans to use young dancers of both North and South America and work in close contact with the Conservatory of Music and National Academy of Fine Arts. In this way he hopes to find new talent in music and painting for collaboration in the ballets. There will be fourteen new ballets and some standard classics in the repertoire. Future plans include a South American tour followed by a tour to South Africa and Australia, and finally to the United States.

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HOLLAND: Netherlands Artists and Noted Visitors Appear as Music Life Resumes Normalcy

By FRITS NOSKE

The Hague

The Netherlands Opera opened its season with La Traviata, Rigoletto and Bohéme. The soloists were Theo Baylé, Gerard Holthaus, Frans Vroons, Greet Koeman, Louise de Vries and others, and Paul Pella and Willem van Otterloo conducted.

In the near future a performance of Mozart's Entführung aus dem Serail may be expected in a new stage setting. The well-known poet, Jan Engelman, has made a Dutch translation. It will, however, not become a rule to translate libretti for performances; only when some artistic translation is available will it be used. This year also holds in store the opera Peter Grimes by Benjamin Britten.

Glyndebourne Opera in Visit

With regard to Britten, one of the most important musical events of this year was the performance of his recent opera The Rape of Lucretia. The performance was by the Glyndebourne Opera, and it was the first time that this work was sung abroad. The success was overwhelming as far as the public was concerned; the opinions of the press were generally very different.

Britten employs for this opera an orchestra of 12 only—string quintet, four woodwinds, horn, harp and percussion, while the conductor himself accompanies the recitatives at the piano. By these modest means the composer interprets symbolically the action on the stage and attains startling effects. The song parts are more or less directed to the *bel canto*, without neglecting dramatic tension. Besides the artists proper appear a male and a female Coryphaeus who give psychological explanations and add to the action a Christian interpretation.

The striking success was, among other factors, to be ascribed to Ronald Duncan, who has written a libretto of a high artistic value. The performance was perfect in all respects. Among the soloists there must first be mentioned the tenor Peter Pears in the role of the Coryphaeus, and Nancy Evans, mezzo-soprano, singing the part of Lucretia. Britten, who conducted one of the performances, had ovations.

The Rape of Lucretia will probably soon appear on the stage in America, and seems to be one of the most important works of the present day.

Pears and Britten presented recitals in Amsterdam and other towns; old English songs and a cycle of works by Britten himself were performed. The expressive powers of the vocalist were once more clearly brought to light here. Britten proved an exquisite accompanist.

MR. and MRS. SHURA CHERKASSY return from Europe. (Photo by George Valentine Enell and Associates.)

Concertgebouw Opens Season

The Concertgebouw Orchestra, after successful tours in England, Scandinavia, Belgium and Switzerland, has occupied its place in Amsterdam again. During this season special attention will be paid to Bruckner, Ravel and Diepenbrock (1860-1921). The latter is the most prominent Dutch composer probably since the days of Sweelinck. The fact that his music is not directly understood by the public, and must be considered as anything but popular, is certainly the cause of his work not being sufficiently known abroad and even in our country. Mahler, who was his intimate friend, held him in high esteem. At the first concert of the season 1946-47 his Te Deum Laudamus for soli, chorus and orchestra was performed, a magisterial work; the success was thrilling.

Conductor van Beinum presents a novelty practically at every concert. Recently two new Dutch works were performed: the Third Symphony by Hendrik Andriessen and a Passacaglia and Jig for piano and orchestra by Hans Henkemans, a young physician living in Amsterdam, who, besides his medical practice, proved to be a talented composer.

Robert Casadesus played piano concertos by Mozart, Ravel and Brahms. The English pianist Eileen Joyce, who will leave for the United States in 1947, acquainted us with a seldom performed work, the Second Piano Concerto in G major by Tchaikovsky.

Benjamin Britten was present at the concert of Nov. 3, when one of his recent compositions was performed: Variations and Fuga on a theme by Purcell. This opus was written by order of the British Ministry of Education, with the intention to make known to youth the instruments of the symphonic orchestra. Every variation is devoted to a distinct group of instruments, and in the final Fuga the whole orchestra is used. Britten himself gave some verbal explanations at the performance.

Scheveningen Highlights

Your readers have already been told about the revival of the music season at Scheveningen, Dutch seaside resort, formerly a citadel of the Atlantic wall during the occupation. The season lasted three months and during that period 68 symphony concerts were performed; 15 conductors and 51 soloists made their appearance. Practically the whole classic and romantic repertory was performed, and besides that many modern works. Two symphony orchestras cooperated, the Residence Orchestra of The Hague and the Rotterdam Philharmonic Orchestra (The Concertgebouw Orchestra was touring in Switzerland during the summer).

The majority of the concerts were conducted by Ignace Neumark, other conductors were Eduard van Beinum, Sir Adrian Boult, Otto Klemperer, Ernest Ansermet, Erich Leinsdorf, Charles Münch and Willem van Otterloo. Soloists were Bartlett and Robertson, Lola Bobesco, Ida Händel, Yehudi Menuhin, Theo van der Pas, Willem Andriessen, Jan Smeterlin, Jacques Thibaud, Willem Noske, Jeanine Weill, Theo Olof, Iscar Oribo and many others.

Among the novelties performed, those which were most striking originated as a direct consequence of the war: Memorial to Lidice (Martinu), Warsaw Concerto (Addinsell), Song of Hope (Béclard d'Harcourt) and Sinfonia di Requiem (Britten). The compositions by Martinu and Britten made the best impression. Appalachian Spring by Aaron Copland obtained great success, like the Concertino for violin and orchestra by Robert de Roos, a young Dutch composer, who, at the International Music Festival in London presented his own Piano Concerto this year. This Concertino was excellently interpreted by the Dutch violinist Willem Noske, who will also introduce it in other countries, including Paris at a Lamoureux Concert.

Two compositions by Stravinsky had their first performance here: Four Norwegian Moods and Circus Polka for a young Elephant. In neither of the two did one recognize the master-composer of the Sacre and Petrouchka. Two symphonies by Shostakovich were played, the First and the Eighth; both had already been performed in our country before.

The conductors Münch and Ansermet performed works of Debussy and Ravel, Roussel and Honegger. Münch introduced a composition for orchestra by Olivier Messiaen: Les Offrandes Oubliées, also the Festival Overture by Jacques Ibert. Among the Dutch compositions performed, we mention the Overture Cyrano de Bergerac by Wagenaar, Capriccio for Orchestra by Hendrik Andriessen and the Piet Hein rhapsody by Dr. Peter van Anrooy.

The duo-piano ensemble of Bartlett and Robertson obtained a striking success. Under conductor Neumark they played the Concerto in E flat by Mozart and the Hungarian Fantasy by Liszt, in an arrangement for two pianos. Yehudi Menuhin made his appearance in concertos by Beethoven and Bach and was greatly feted. Nicole Henriot, young French pianist, obtained a sensational success with her performance of the First Piano Concerto by Tchaikovsky.

J. BEEK

J. Beek Concert Direction Plans Holland Events

The Nederlandsche Concert Directie J. Beek, The Hague, whose offices were closed during the German occupation, has resumed its extensive musical activities. The management is now an international concern which imports many foreign soloists and conductors. Artists are managed for appearances in both the large centers and small provincial towns.

During the current season, Mr. Beek's agency has engaged conductors, including Sir Thomas Beecham, Victor de Sabata, Charles Münch, Paul Kletzki and Sir Adrian Boult, and solo artist including Robert Casadesus, Bartlett and Robertson, Nicolai Orloff, Claudio Arrau, Jan Smeterlin, Dame Myra Hess, Zino Francescatti, Jacques Thibaud, Goldberg, Ginette Neveu, Dusolina Giannini, the Lener, Calvet and Hungarian String Quartets. Besides concert artists, Mr. Beek is bringing Ruth Draper and the English Arts Theatre of London.

Due to the present severe restrictions imposed on foreign exchange by the Bank of the Netherlands, Mr. Beek has been unable to introduce more American artists in Holland this season, but he hopes to increase the number of foreign artists for next winter.

Cherkassky Returns After Tour of Scandinavia

Shura Cherkassky, pianist, and his wife, Mrs. Eugenie Cherkassky, arrived in New York on Nov. 30 by the Scandinavian Airlines plane "Monsun" from Stockholm after a tour of Denmark, Norway, Sweden and Finland.

The first American pianist to appear in Finland since the end of the war, Mr. Cherkassky found enthusiastic reaction from audiences there and elsewhere, with especially favorable reception to modern American classical music. "Morton Gould's Boogie Woogie Etude had to be repeated everywhere I played it," he said.

In Finland, despite the grim conditions in regard to food and other necessities, people stood in line to buy tickets. Scheduled for four concerts in eight days there, Mr. Cherkassky had to add an extra program.

The artist's last European engagement was in Copenhagen on Nov. 29. Arriving in this country, he played in Worcester, Mass., on Dec. 3. His Carnegie Hall recital is set for Jan. 17.

Brussels Again Major Music Centre

BRUSSELS.—Pre-war brilliancy has so far characterized the first concerts of the new season. At the Philharmonic Society the first program was conducted by the Russian, Nicolai Malko. It includes a Haydn symphony and Tchaikowsky's No. 4 as well as the Suite Francaise by Darius Milhaud, in which the clever orchestration does not always hide the lightness of the musical ideas. The soloist, Anne Brown, soprano, was well received and her delivery of arias from Mozart's Le Nozze di Figaro and Gluck's Alceste was satisfying.

At the second concert, under Victor de Sabata, Berlioz's Overture, Carnaval Romain, roused the public. This conductor's power, personality and efficiency are qualities few musicians possess. In Death and Transfiguration, by Strauss, in the Mozart E flat Symphony, but especially in Ravel's Bolero, de Sabata reached an uncommonly high level of musicianship.

With the same society other conductors will be Igor Markevitch, Issay Dobrowen, Paul Kletzki, de Vocht, Artur Rodzinski, Ernest Ansermet, Rafael Kubelik, and Vladimir Golschmann, while the soloists will include Borovsky, Francescatti, Lotte Medak, Bernard Michelin, Ginette Neveu, Michelangeli, and Milstein. Many peopie deplore the little space reserved to Belgian performers and composers. It is always hard to be a prophet in one's own country!

The Conservatoire is announcing a whole season devoted to Berlioz, Wagner and Franck. The concerts will be under the leadership of Leon Jongen, director of the institution. In the spring this series will be closed by two programs (one dedicated to Brahms, the other to Strauss) conducted by Désiré Defauw, conductor of the Chicago Symphony Orchestra, who enjoyed so warm a reception when he returned to lead guest concerts here last summer.

Recitals are, of course, numerous in Brussels; among those outstanding were a Szigeti evening in which a sonata by Prokofieff received its first performance in Belgium and one by Robert Casadesus. The great French pianist came back after several years spent in America and demonstrated at once his amazing power for recreating any work he plays. His success was tremendous and he was at once reengaged for appearances later in the season.

FRANCIS DE BOURGUIGNON.

NEW MUSIC FOR THE CHOIR LOFT

(*Continued from page 7*)

SA

GOD, MY KING, THY MIGHT CONFESSING, by Samuel R. Farr. The Arthur P. Schmidt Co., N. Y.-Boston. 12c.

This is a simple but well-harmonized anthem for soprano and alto voices. Text is adapted from a poem by Richard Mant (1824) based on Psalm 145. Ends in a strong, climactic "Allelujah," with optional concluding "Amen." Voice tessitura easy for both parts. Suitable for general and Thanksgiving services.

SSA

SONG OF MIRIAM, by Herbert Fromm. Carl Fischer & Co., New York. 16c.

Here is a difficult 3-part (S-I, S-II—A) chorus for women's voices, with contralto or baritone solo and an intricate piano accompaniment. Composer has adapted the text from Exodus 15:20-21. Written in ultra-contemporary style with frequently changing ¼, 6/8, ⅜, 2/4 time, this forms a work of unusual technical construction and musical excellence, but requires rendition by choir of well schooled singers possessing great flexibility of voice. This number received the Ernest Bloch Award for 1945.

A CAROL OF THANKS, by Kenneth Meek. The H. W. Gray Co., N. Y. (agents for Novello & Co., London). 15c.

A pleasing, melodic carol for women's chorus of 3-parts (S-I, S-II—A) with old English text by William Cornish (d. 1523). Somewhat canonistic in style, with lovely lyric air for the sopranos. Suitable for general use or Thanksgiving. To be sung a cappella (accompaniment for rehearsal purposes only).

TT-BB

IN THY HANDS ARE ALL OUR WAYS, by H. Leroy Baumgartner (Op. 24). The H. W. Gray Co., Inc., New York (agents for Novello & Co., London). 16c.

An unusual anthem for 4-part (T-I, T-II—B-I, B-II) with words by Richard H. Clapp. An especially fine bit of choral writing with an effective correlated organ accompaniment; contrasting moods of text and music well treated. Suitable for general and Thanksgiving use, Pilgrim commemorations or other anniversaries. Easy vocal tessitura for all parts. Also published for 4-part mixed chorus; and as solo for mezzo-soprano or baritone with piano accompaniment.

Unison

JUBILATE DEO, by Claude Means. The H. W. Gray Co., Inc., New York (agents for Novello & Co., London). 15c.

A short modal setting for unison voices; well written for contrasting moods and with easy vocal tessitura. Organ accompaniment. A part of the work allocated to soprano voices alone. A generally brisk, bright selection for general use.

SOLO

PONDER MY WORDS, O LORD, by Cuthbert Harris. The Arthur P. Schmidt Co., Boston and New York. 50c.

A straightforward, conventionally tuneful solo, arranged for use by soprano, tenor, alto or bass, with suitable text by composer. Good for general service use. Also arranged for solo and mixed chorus.

For Organ

CEREMONIAL MUSIC FOR ORGAN, WITH OPTIONAL TRUMPETS, by Henry Purcell (1659-95) Music Press, Inc., New York. Organ score with part for trumpets. $3.

This unique and beautifully printed collection of ceremonial organ music, edited by E. Power Biggs and bound in an attractive cover, includes: (1) Voluntary in C major (2-trumpets ad lib), (2) Trumpet Voluntary (solar trumpet ad lib), (3) Voluntary on the Doxology, old 100th (solo trumpet ad lib), (4) Trumpet Tune (solo trumpet ad lib), (5) Bell Symphony. These stirring compositions should prove very effective on the organ alone, especially if the instrument has a fine trumpet or tuba stop; however, the music gains greatly in performance with solo trumpets.

TWO PIECES, by G. F. Handel. (Standard Series of Organ Compositions.) The H. W. Gray Co., Inc., N. Y. (agents for Novello & Co., London). 50c.

These two splendid contrasting Handel numbers for organ—the Pastoral Symphony from The Messiah and the short, virile March from Scipio, Act I, Scene 1, need no comment. This separate sheet music form makes for convenience in the organist filing of his important music.

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League Honors Kodaly

The League of Composers gave a reception in honor of Zoltan Kodaly on Dec. 1 at the Museum of Modern Art. An audience consisting of many dignitaries of musical life here, headed by George Enesco and Aaron Copland listened to an address delivered by Kodaly on the theme "How to popularize serious music." The short but meaningful speech in which Mr. Kodaly spoke for a thorough musical education starting at an early age at home and in school as the basis of all music-appreciation was followed by a program of his music. His Adagio for Violin and Piano was played with beautiful tone by Gabor Banat with Otto Herz at the piano, who also assisted Gabor Carelli, tenor, in two songs from op. 14, Song of the Exiled and Wait, Little Bird. Andor Foldes played Kodaly's Children's Dance and Dances from Marosszek with technical brilliancy and deep musical understanding. The insistent applause he answered by playing the "Viennese Clock" section from the Hary Janos Suite. A reception followed the concert. H. W. L.

SPAIN COMES TO POTOMAC.

Agata Borzi, soprano of the Philadelphia La Scala Opera, in the garden of her home in Washington, D. C., before her appearance there as Rosina in The Barber of Seville.

PHILADELPHIA SEASON OFFERS RARE MUSIC

PHILADELPHIA.—Appearing for the Philadelphia Forum, the First Piano Quartet, of radio fame, made its third annual appearance at the Academy of Music. Again Adam Garner, Vladimir Padwa, Frank Mittler and Edward Edson held the audience in the palms of their collective hands. They played compositions by Paganini (their theme song), Bach, Beethoven, Mozart, Rameau, Weber, Chopin, Gershwin, DeFalla, Boccherini, Toch, Rachmaninoff and Shostakovich.

An interesting violin recital was that of the gifted Rafael Druian in the Foyer of the Academy of Music. Mr. Druian's playing throughout his program was of a very high order. Vincent Perischetti was the collaborating artist at the piano and a feature of the recital was the premiere performance of his Five Preludes before Spring, interesting in contrast and treatment, and highly pleasing.

Kodaly Conducts New Work

Ellabelle Davis, Negro soprano, and Zoltan Kodaly, conducting his own composition, Peacock Variations, for the first time in America, shared honors as guest artists at the sixth pair of Philadelphia Orchestra Concerts. The balance of the program, conducted by Eugene Ormandy consisted of the "Italian" Symphony by Mendelssohn and Jacques Ibert's Escales. Miss Davis was warmly received for her fine interpretations and singing of Ah! Io so from Mozart's The Magic Flute; Il est doux, from Massenet's Herodiade and Ritorna Vincitor from Verdi's Aida. Mr. Kodaly likewise was warmly welcomed at his first American appearance, as a personality, conductor and composer. The Variations, while blazing no trail, is a decidedly pleasant excursion down the highway of melody and ingenious composition with an occasional digression along a bypath of spicy modernism. It is highly evocative music. With judicious cutting of a few over-long spots "Variations" would be a pleasant addition to any orchestra program.

Faust Uncut

Faust, complete with the Walpurgis Night episode, received a distinguished production by the Philadelphia La Scala Opera Company on Thanksgiving night at the Academy. The occasion marked the debuts of two young singers, Dorothy Sarnoff as Marguerite, and Giuseppe Valdengo (substituting for Donald Dickson) as Valentin. Miss Sarnoff has made great strides since the "Rosalinda" days. Her Marguerite was exquisite vocally and dramatically reached great heights. Mr Valdengo's interpretation was highly individual, his performance was one of rare artistry. Eugene Conley, as Faust, disclosed for the second time this season vocal and dramatic gifts far above the average. Despite singing the Mephistopheles role in French for the first time Ugo Novelli betrayed little uneasiness and strengthened the excellent impression made at his debut. He is a welcome addition to the basso ranks. Lillian Marchetto as Siebel: Lester Englander as Wagner and Mildred Ippolito as Martha completed the cast. Giuseppe Bambschek conducted.

A Choral List

The Great Master Concerts, under the direction of James Allan Dash, opened its season with an all-Brahms program featuring the Alto Rhapsody and A German Requiem, with the Academic Festival Overture as the opening number. Barbara Thorne-Stevenson and Mack Harrell, contributed fine and sensitive conceptions of their solo parts in the Requiem, and the Bach Festival Chorus of some 200 voices gave full response to the conductor, achieving outstanding tonal quality, blend of voice and balance. The B & O Glee Club, imported from Baltimore for the occasion, shared honors with Lilian Knowles in the Alto Rhapsody. Miss Knowles' lovely voice in many passages was completely submerged by the excellently trained male chorus which robbed the Rhapsody of much of its musical message. The Academic Overture received a spirited performance as performed by Mr. Dash and the orchestra of 70 Philadelphia Orchestra musicians.

Dorothy Parker, young Philadelphia lyric soprano, bowed in recital at the Academy of Music Foyer. In an ambitious and varied program she made an excellent impression not only by her singing but also by a charming personality and finely poised platform manner. Stuart Ross was her accompanist.

Opera Guild Plans

(*Continued from page 8*)

Mrs. Joseph R. Truesdale, the vice chairmen of the guild; Mrs. John De Witt Peltz, editor of the Opera News; Cornelius N. Bliss and Philip P. Reed, members of the Association's board of directors, and Joseph M. Hartfield.

Irene Jordan, American mezzo-soprano, and Set Svanholm, Swedish tenor, both of whom made their Metropolitan debuts this season, were heard in a short musical program. Viola Peters was the accompanist. W. A. T.

PASSED AWAY

LEONE SINIGAGLIA, noted Italian composer, died in a hospital at Turin in 1944, according to recent advices from Italy. He was 78 years old. A band of Fascists sent to arrest him broke into his home, and he died later as a result of shock. He is best known for his orchestral overture, La Baruffe Chiozzotte. He was born in Turin, and studied with Bolzoni in that city, in Vienna with Mandyczewsky, and in Prague with Dvorak. He had also published four books of folktunes from Piedmont, in addition to various orchestral, chamber and choral works.

G. ALDO RANDEGGER, pianist, composer and teacher, died in New York on Nov. 30. A native of Naples, he was a graduate of the Conservatory there, made his debut as a pianist in Europe and the U. S., headed the music department of Ward-Belmont College, Nashville, Tenn.; Hamilton College, Lexington, Ky., and the Irving School, Tarrytown, N. Y., and later founded and directed a school of his own in New York. He also founded the Randegger Trio, the Concert Chorale Ensemble and a group to sponsor Italian music, and composed operatic and orchestral works and songs. His widow survives.

OSCAR SCHWAR, 71, for 43 years tympanist and oldest member of the Philadelphia Orchestra, died on Nov. 27, at Presbyterian Hospital in that city of pneumonia. He was born in Bautzen, Saxony, studied at the Dresden Royal Conservatory and was at first trained as a violinist. As tympanist, he had played with orchestras in Dresden, Coblenz, Hanover, Karlsruhe, in Finland, at the Concerts Colonne in Paris, and the Royal Opera at St. Petersburg. He is survived by his wife, Rosa S.

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WHEN BRAHMS WALKED IN VIENNA

(*Continued from page 5*)

the text for his German Requiem. And shortly before his death he took from the Bible the texts of his *"Vier Ernster Gesaenge,"* with the fearsome words, *"Denn es geht dem Menschen wie dem Vieh, wie dieses stirbt, stirbt auch er"* (For it goes with man as with the beast, As they die, so dies he) and *"Es faehrt Alles an einen Ort"* (All go to one place). It was as if Brahms was then writing his own Requiem.

Now the earnest, simple, heavy man lies in the Central Cemetery of Vienna, where Beethoven, Gluck, Mozart and Schubert are buried, and no music lover who comes to that city visits the spot without being moved. I myself was last in this place where the great men of music lie, when I went there with Edouard Herriot, then visiting Vienna for the Beethoven Festival. "It is a holy place of the earth," said Herriot. "Like the Acropolis it belongs to all mankind."

His Posthumous Fame

Since the day when Brahms was lowered into the earth the fame of the master has grown ever greater. Brahms symphonies are the prized possessions of all the concert societies of the world. Brahms Lieder are interpreted by all the singers. His chamber music is performed beside that of the classic masters.

The music life of the United States could hardly be conceived without Brahms. No difficulties of spiritual sort stand in the way of appreciation of Brahms' music, as is the case with Bruckner's. No background of religious fancy lies behind this music, no Catholic saints' heaven, no choral mysticism, no conversations with God, no Baroque scheme of creation. It is music which stands entirely on the earth and whose forms are solid like good handiwork. There is no other Church in this music than the human soul. In the central point is not Heaven, as with Bruckner, but Man himself, an earnest, hard-working, conscientious man, who plods along in pessimism. The Protestant world-outlook of Brahms, which is seen in his motets and in the German Requiem, takes its start from the traditions of the 17th and 18th Centuries, which center his music completely in the earthly, in effort and striving, in struggle and creation of the hands. And in this way it is an art quite close in spirit to this country, whereas the transcendentalism of the Brucknerian music has created quite serious obstacles to its appreciation here.

The "Golden Age"

Since the days when Bruckner and Brahms were laid away in the earth the world has been re-formed in wars and revolutions. How distant now seems the Vienna in whose streets both musicians used to walk! It has almost become an old legend, this gay, life-loving, elegant city, in which luxury seemed at home, with its palaces along the Ringstrasse and its many gardens, from which music sounded and well-dressed people promenaded, laughing and joking.

In that old, legendary city we seem to see Bruckner, with his wide coat and his baggy trousers going up the narrow steps which lead to the Court Chapel. Hans Richter sits again at the conductor's podium, the choir boys in their brown uniforms and with their daggers at their side, sit in their stall; the Opera orchestra tunes up its instruments. And Bruckner lowers himself upon the organ seat and begins to improvise to the glory of God, sometimes with massive chords, again with mysterious chromatic harmonies, and again with mighty fugues.

Or else Bruckner sits in St. Stephen's Cathedral at the great organ and lets the Haydnesque melody of the National Anthem crash as a fugue through the high Gothic halls. Or again we see Bruckner standing at the lecturer's table in his tiny room at the University and marking down harmonies on the blackboard, saying, "These are quite wrong, quite bad. This one may never write, gentlemen. This is strongly prohibited. This has only been written twice—once by Herr van Beethoven and once by me!" Or we behold Bruckner kneeling in prayer before the crucifix in his home and then going to the piano in order to continue his prayer with the Adagio from the Eighth Symphony.

Then there is a whole series of visions concerning Brahms. He appears amid a cloud of cigar smoke in his home and draws notes in a score with a goose-quill pen or goes to the *Tonkuenstlerverein*, where Viennese composers presented new works, and sprays poison at more lowly musical workers, who in their turn also spit forth venom at lesser colleagues! Again Brahms crosses the Ringstrasse with comfortable steps, his hands folded behind him, goes into the City Park and stands long before the monument to Schubert, whom he loved because music gleamed from him like the rays of gold which gilded the foliage in the park.

Imperishable Memories

And then there appear others: Johann Strauss, with his dark eyes and dyed beard, the singer of "Wine, Women and Song," who immortalized the Vienna Woods and the Blue Danube; Hugo Wolf, the lyricist; Carl Goldmark, the composer of luxurious Oriental dreams. And the whole city begins to ring; the trees in the circle of woods surrounding Vienna give forth music; the vineyards begin to exhale a sort of melody, and the laughter of the women grows to a veritable silver cascade.

From this merry, musical, fortunate civilization the music of Bruckner and Brahms went forth fifty years ago into the storms and the lightnings of the world, midst wars and destruction, the disappearance of an old and the first echoes of a new world order. Now it remains to be seen what there is of strength and greatness in this music, and what will be its significance for mankind in a new epoch of world history. Both Brahms and Bruckner have qualities in common that are needed in this new world: the inner strength, the manliness and the festive spirit of Brahms, and the prayers and ecstasies, the love of God of Anton Bruckner. Both now—joined by their fame—belong together, the Man of the South who came to Vienna from the fields and meadows, the white peasant houses and the churches of his Upper Austrian home, and the Man of the North, who came to the capital from the stormy seas and brown heaths. The things that separated them fifty years ago have now lost their significance. What has united them today is their fame, their personal greatness, the Romantic feeling expressed in a classical form, and the power of their symphonic conceptions.

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Margaret Henderson Smith In Song Engagements

Margaret Henderson Smith, soprano, includes among recent engagements the Women's Guild of St. Luke's Episcopal Church, Forest Hills, N. Y.; the Artists and Teachers Benevolent Society; New York Council of Women at the Hotel Astor (Georgana Crane, accompanist); the WCTU, Broadway Tabernacle (Evelyn Wetmore, accompanist); St. Cecilia Club, Hotel Plaza; soloist for the Women's Church Club of the First Reformed Church of Jamaica, N. Y. Miss Smith is a member of the choir of the Brick Church, New York, and, with the choir, is singing this month in The Messiah, and Christmas oratorios by Bach and Saint-Saens.

DETROIT SYMPHONY SERIES FINDS GROWING RESPONSE

By AUGUST MAEKELBERGHE

DETROIT.—Subsequent programs of the Detroit Symphony have received much better reception than the first ones. Either the public is accustoming itself to a "closeup" hearing of the orchestra after years of the *lontano* effects at Masonic Temple, or the players are getting attuned to the new hall; more than likely it is a combination of both. One of the most soul-satisfying concerts was the one presenting Brahms' Second Symphony and his First Concerto as played by Rudolf Firkusny.

The orchestra under Karl Krueger's direction rose to truly notable heights. The performance was so fine that this listener, for one, went home and reread the whole score again before going to bed. Only the late night hour prevented him from playing parts on the piano!

Firkusny gave a wonderful performance of the concerto and was recalled six times by an eager audience.

Other programs of the Symphony presented a Mozart "novelty"—the Quartet Concertante with Dirk Van Emmerik, oboe; Marius Fossemkemper, clarinet; Francis Hellstein, horn; and Leonard Sharrow, bassoon.

Yella Pessl, harpsichordist, was heard to advantage with the Symphony in two concerts.

Jussi Bjoerling, Metropolitan tenor, made his only Detroit appearance with the orchestra in a pair of concerts. At the same time Krueger performed a work never before played by the Detroit forces—the Suite from Richard Strauss' Rosenkavalier.

In the Solo Field

Hilda Ohlin, soprano; Martha Lipton, contralto; Donald Dame, tenor; Richard Bonelli, bass, and a chorus of 600 voices took part in the annual Wayne University presentation of the Messiah by Handel, Dec. 3 and 4, at Masonic Temple. The performance was under the direction of Harold Tallman.

Lily Pons gave a recital at Masonic Temple, assisted at the piano by Frank LaForge. Frank Versaci performed the first obbligatos.

The American Troubadours made their first appearance in Detroit on the Music Hall recital series. The Quartet was directed by John de Merchant. Other members include Mary Edwards, soprano; Jimme Jean Haward, mezzo; Alan Werner, tenor, and William Goldsmith, accompanist.

The Madrigal Club, women's choral organization of Detroit, gave a concert of Christmas music in Windsor, Canada, on Dec. 6. The group is directed by August Maekelberghe, who succeeded Charles Frederick Morse in October.

Arrau in Recital

Claudio Arrau, pianist, appeared in recital for the Tuesday Musicale of Detroit, Dec. 3, at the Detroit Institute of Arts.

Valter Poole, assistant conductor of the Detroit Symphony, reviewed the lives of Bach, Beethoven and Schumann at the Music Study Club.

One of the most charming musical events of the month was the appearance of the Trapp Family Singers at Masonic Temple. There is a freshness and spontaneity in the singing of this group which has few, if indeed any, counterparts among similar musical groups.

Kurt Saffir, 17-year-old pianist, was presented in recital at the Art Institute. He was brought to this country from Vienna at the age of 9, was soloist with the Michigan Symphony when he was 12, and last March was winner at the Detroit Youth Festival, sponsored by the Grinnell Foundation.

Dr. KNOCH

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J. Abresch photo

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Baltimore Greets Musical Headliners

BALTIMORE, MD.—Continuing to play to capacity audiences, with numerous standees at every performance, the Baltimore Symphony, under Reginald Stewart is experiencing its most successful season. Not only are the mid-week concerts sell-outs but also the Sunday series, which got under way on Nov. 10 with an all-Tchaikovsky program.

Yehudi Menuhin gave the city its first hearing of the Bartok concerto for violin and orchestra, thereby ruffling a number of feathers on the more conservative musical backs. Byron Janis, pianist, returning after his success of last year, was heard in the Tchaikovsky B-flat minor. On this same program, Mr. Stewart conducted the world premiere of Lukas Foss' delightful Pantomime, with the composer present.

Two capacity audiences greeted the performances of the Ballet Russe when they appeared at the Lyric supported by the Baltimore Symphony. Paganini was the highlight of the two-night series and reaffirmed the favorable impression made at its first performance here some years ago. Two other new ballets were Constantia, with music by Chopin, and Camille, to Schubert strains. Mois Zlatin and William McDermott conducted.

Hindemith Symphony in Local Bow

Young and attractive Patricia Travers made her local debut with Mr. Stewart and the orchestra, her vehicle being the time-defying Mendensohn violin concerto. Miss Travers plays with the virility of a man and displays all the technical competence of a veteran. On this program, Stewart gave Baltimore its first hearing of the Hindemith Symphony in E flat, a three-movement work displaying fine craftsmanship and rich musical content well deserving of the sensitive performance it received. Igor Gorin, baritone, was soloist with the orchestra on Nov. 20 and won an ovation with his singing of two Italian opera arias and a trio of Moussorgsky items, an exquisite projection of To the Little Star.

The Philadelphia La Scala Opera Company opened its season with a first-rate performance of Rigoletto, the cast including Antonio Salvarezza (Duke), Giuseppe Valdengo (Rigoletto) and Elena Danese (Gilda). Giuseppe Bamboschek conducted. Lester Englander, formerly of this city, was the Monterone. For their second presentation of the current season, the La Scala offered La Boheme, the occasion being made memorable by her debut, as Mimi, of the Baltimore girl, Eva de Luca. She gave an excellent account of herself and received a rousing ovation from the jam-packed Lyric. Ferrucio Tagliavini also scored as Rodolfo. Helen George was the attractive Musetta. Bamboschek again conducted and gave the production good pace and style.

Creston Score Introduced

Glamorous Gladys Swarthout was soloist with the National Symphony Orchestra for its second concert, Dr. Hans Kindler conducting. Her contributions consisted of three classic arias and the almost inevitable Songs of the Auvergne whose loveliness seems to increase on each rehearing. She was so well received that two encores were added Dr. Kindler gave the local premiere of Paul Creston's interesting Frontiers, a likeable work. The symphony was Mozart's No. 25 in G minor. The program closed with Albeniz's ravishing Triana.

The Peabody Friday afternoon series, now in their 81st season, were opened by the Budapest String Quartet playing an all-Brahms program, this being part of the Brahms Festival celebrated in Baltimore this season under the direction of Reginald Stewart who conceived the idea and planned its execution. Stanley Hasty, first clarinetist of the Baltimore Symphony, assisted the superb quartet in the performance of the Quintet in B minor, Op. 115. Guiomar Novaes, pianist, was heard the following week, the succeeding artists having been Rose Bampton, soprano, and Tossy Spivakovsky, violinist, who made his local debut on this occasion and revealed himself as a virtuoso of outstanding qualities. He was accompanied by Sanford Schlussel. Brooks Smith was the accompanist for Miss Bampton whose program included five Brahms lieder and closed with an English group that included Mr. Smith's lovely Ocean Idyll.

Carpenter's 7 Ages Heard

The Philadelphia Orchestra, conducted by Eugene Ormandy, gave this city its first hearing of John Alden Carpenter's The Seven Ages, the composer basing his seven sketches on the famous soliloquy from As You Like It. Pictorially lovely, they are delicately scored and contain a number of attractive episodes. Mozart's D major (Prague) symphony opened the program and the Beethoven "Emperor" concerto closed it with Claudio Arrau, pianist, giving a brilliant, yet sensitive, performance of the masterwork.

That grand old man of the concert stage, Fritz Kreisler, was brought to the Lyric by C. C. Cappel as another in his series of artist recitals and once again brought the magic of his art to the various works presented. Carl Lamson, his accompanist for 35 years, occupied his usual position and between them they roused a large audience to enthusiasm.

Celia Brace, violinist, and Roberta Franke, pianist, were heard in a sonata recital at Cadoa Hall. Miss Brace was in excellent form and achieved a real success in her performance of the Brahms sonata in D minor, Op. 108; the Mozart in A major, and the richly rewarding sonata by Ernest Bloch.

It was unfortunate that so small an audience was on hand at the Lyric to hear the Boys Town Choir, a well-trained, fine singing group conducted by the Rev. Francis Schmitt. The first half of the program was sacred, the second secular. . . . Young Robert Brink, violinist, presented a varied program at Cadoa Hall, his accompaniments being very well played by Ethel Martien Blackwell, a native of this city. His program included the Mozart concerto in G major, works by Brahms, Purcell, Brahms, Bloch, Scott and Suk.

Eugene Martinet brought back the celebrated Jooss Ballet to the Lyric and provided an evening of solid enjoyment. Their excellent program included a performance of The Green Table, long associated with the group.

GUSTAV KLEMM.

VIVIAN DELLA CHIESA AND THOMAS L. THOMAS

in an appearance with the Detroit Symphony Orchestra at the University Stadium in Detroit.

Lotos Club Reception Honors Maggie Teyte

(Picture, Inside Front Cover)

New York's Lotos Club was host to over 200 guests at a reception and dinner in honor of one of England's foremost singers, Maggie Teyte, on Nov. 27. Guests of honor were John Goodrum Miller, Director of the Club, who presided in place of Major General Ottmann; Sir Francis Evans, British Consul General at New York, and Lady Evans; Sir Frederick H. Puckle, Attaché of the British Embassy; Sir Guy Garrod, British Representative of the U.N., and Lady Garrod; Col. V. Clement Jenkins, Head of the Avenues of the Americas Association; Arthur Judson, President of Columbia Concerts, and Mrs. Judson; Hester B. Mooney, and Mrs. Walter Beh, Chairman of the Club's Ladies' Reception Committee.

Mr. Miller in his speech at the dinner emphasized the close and cordial relations that have always existed between the British and the Lotos Club, recalling that it had entertained on their visits to America such notables as Charles Kingsley, James Anthony Froude, John Morley, Henry M. Stanley, Sir Edwin Arnold, and Lloyd George, among many others.

Mr. Miller paid tribute to the memory of the late Leonard Liebling, former Chairman of the Entertainment Committee, whose passing, he said, was a melancholy event for the club, but it was fortunate in that the present Chairman, William Thorner, had consistently maintained the previous high standards of the musical programs.

Mr. Miller introduced Miss Teyte, who called on Sir Francis Evans to respond for her, which he did in a graceful extemporaneous speech.

Before the dinner, the following artists appeared in a well balanced musical program: James Pease, baritone; Christine Lind, soprano; Harry Kaufman, pianist; Ariana Bronn, violinist, and Sigmund Spaeth, who presented his own inimitable divertisement. The accompanists for the vocalists were Max Walmer and Arpad Sandor.

The club rooms were beautifully decorated for the occasion through the courtesy of Mr. and Mrs. Walter Beh.

Scotland Plans Festival

Edinburgh

An event of outstanding importance here was the visit of the Glyndebourne Opera Company to present Benjamin Britten's new opera, The Rape of Lucretia. The performances left nothing to be desired.

The past summer will long be remembered as that in which Edinburgh's own local orchestra, the "Reid," finally collapsed. This body was created by the late Professor Sir Donald Tovey, who struggled against prejudice and indifference for over a quarter of a century, to place it upon an established basis. But, now that his magnetic personality is no longer with us, the reactionary forces have proved too powerful for his successors and have brought the struggle to an end. The Scottish Orchestra, a Glasgow concern, now holds the field as the sole symphony orchestra in Scotland.

Plans for International Festival

On the other hand, arrangements are now far advanced for the International Musical Festival in Edinburgh next August. English orchestras and the Colonne Orchestra of Paris will appear. Seasons of opera, chiefly Mozart, will be given at one of the local theatres; the mornings will be devoted to concerts of chamber music, and there will be recitals by noted artists.

Credit for the inauguration of this event goes to Sir John Falconer, the present Lord Provost (Lord Mayor), of the city. The aim is to place Edinburgh upon a similar plane to that of Salzburg as an established musical festival city. Further details will be given as soon as final arrangements are completed.

In the meantime, certain influential music-lovers in Edinburgh are calling for support and an endowment fund for the formation and sound establishment of a new local symphony orchestra to replace the lately departed "Reid."

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N. Y. Concerts

(*Continued from page* 11)

Sonata had a reading of strong, brilliant conception. In the group of 12 of Chopin's Preludes, the pianist definitely exerted the tonal control and atmospheric art which is at his command, as the playing stressed the intense rather than the lighter aspects of the composer's genius. After intermission came the graceful modern Sonata Romantique of Alexander Tcherepnine, and the formidable Brahms Paganini Variations. The last earned further plaudits for a pianist who has definitely grown to be an outstanding virtuoso as well as craftsman, if at times one wished for a more relaxed approach. The audience was fittingly enthusiastic. R. M. K.

Hilda Banks in Own Works

Hilda Banks on Friday evening, Nov. 29, presented a program of piano numbers with felicitous effect. Her Schubert was melodious as could be; her Beethoven, though played too fast, was rich and deep; her Chopin was distorted here and there rhythmically but held beautifully colored tone. Her own two numbers (Repentance and Young 'Un) did not seem to have much to say, although the second was spirited enough. The Schumann Carnaval made a brilliant and taxing offering, somewhat like the fireworks at the end of an evening's fete. T. P.

Prochorowa Gives Liszt's "Dante"

Temperament, drama and a flair for the romantics marked Ksenia Prochorowa's recital on Nov. 30. Though the Mozart A minor Rondo was dispatched with sensitivity, keen musical insight and fine tonal quality, it was in the Liszt Sonata-Fantasia (Après une Lecture de Dante) that the pianist brought all of her attributes to the fore. Brilliant technically, there were long sweeping phrases that built to powerful climaxes, and the work as a whole was conceived and delivered in the grand manner. The Rachmaninoff, Taneyew, Ravel and Chopin works were played with style and a tendency to over-pedal was not as noticeable there as in Bach, Beethoven and Schumann works played in the earlier part of the program. R. K.

Tauber Exerts Appeal

Richard Tauber's recital on Dec. 2 was a triumph rarely experienced during a season packed with eventful evenings. With several hundred listeners on the stage, the hall crowded to the last seat, Tauber, admirably assisted at the piano by George Schick, started with Caro mio ben by Giordani, to wind up his first group with Méhul's Vaterland, ich muss Dich jung verlassen. With the first note it was apparent what makes Tauber the toast of every country where he sings. It is his perfect mastery of his voice, his musicianship and tasteful "showmanship," which makes each individual song an entity. He has the technic of a Horowitz, the charm of a Kreisler, and the musicality of any great musician, besides the grip on an audience that makes an Al Jolson, so that everyone feels he sings exclusively for him. With his Schubert songs and Lieder by Grieg—each of the groups followed by encores which almost doubled the printed bill—he arrived at songs by Lehar and Johann Strauss. In these numbers Tauber bestowed his remarkable artistry upon the works, making them seem more important than they actually are. The audience clamored for encore after encore until the lights went up. H. W. L.

Vronsky and Babin Return

Vronsky and Babin in a program of music for two pianos returned to Carnegie Hall on Dec. 3. Both artists had given their services to the war effort during the past years. An appreciative large audience helped to celebrate the famous team's return to their peacetime concert activities. The trade-mark of their playing is a balance of tone, a unanimity of conception and technical cleanliness and perfection. Maybe their quest for finesse sometimes deprives their effort of "punch." But this is made up for by the convincing manner in which they play. The first half, starting with Babin's transcription of Beethoven's Variations on a Theme by Waldstein and Busoni's Duettino Concertante after Mozart, closed with Babin's Strains from Far-off Lands. This Suite is a romantic, coloristic piece which employs the instruments effectively. After intermission followed Brahms' Variations on a Theme by Haydn. With the amusing Scherzo à la Russe by Stravinsky, Copland's Danzon Cubano — a ravishingly played rhythmic impression—and Babin's transcription of Strauss' Rosenkavalier Waltzes the official program came to a close, to be followed by many encores. H. W. L.

Uninsky Plays to Full House

It was apparent in Alexander Uninsky's piano recital on Dec. 4, that he is one of the most formidable technicians of our day. He plays everything with complete surety, exact finger independence, and his scale and octave passages are perfect. The first portion of the program was devoted to the Toccata in C major by Bach-Busoni. Mozart's Variations "Come un Agnello," and the Chopin B flat minor Sonata. His approach to the music appeared a bit too objective on this occasion to produce the magic of truly great music making. In the Chopin Sonata where the long flowing melodic sections call for a purely subjective and personal reading, there was more than a suggestion of cold calculation. The Mozart was delicately delivered with absolute clarity However, it was in the excerpts from Books I and II of the Brahms Variations on a Theme of Paganini that Uninsky really dazzled his listeners while the Ravel and Debussy selections were close behind. The technical passages in the Variations were nothing short of electrifying and the splashes of tonal color in the French works scintillating. Four encores were played before the audience that filled the hall would leave. R. K.

City Center

Stravinsky Evenings at City Center

The autumn season of the New York City Symphony came to an end on Nov. 25 and 26. Leonard Bernstein programmed an evening devoted to music by Stravinsky. Oedipus Rex, his opera-oratorio, was performed with Norman Cordon as speaker, the male chorus of the Collegiate Chorale under the direction of Robert Shaw, and Nell Tangemann, Hans Heinz, Ralph Telesko, James Pease and Nathaniel Sprinzena as soloists. It represents Stravinsky in most forceful and grandiose vein.

The performance was followed by smaller pieces which gave members of the orchestra an opportunity to play solo parts. Werner Lywen, Harris Sluyter, David Oppenheim, Hyman Davidson, Gabriel Selig, Walter Trampler, Beatrice Brown, Leo Gomberg, William Gibson and Alfred Howard took part in performances of the Pastorale, Elegie for two unaccompanied violas, and the Royal March from L'histoire du Soldat. The brilliant Leo Smit played Ragtime for piano.

Perhaps the outstanding feature of the evening was Bernstein's reading and the orchestra's playing of the Suite from The Firebird. The performance had a glamor, sweep and tonal beauty which made the audience cheer. H. W. L.

Town Hall

David Soyer, Cellist

David Soyer, cellist, in debut recital on Nov. 18, did not do himself fullest justice. His technical equipment is admirable, and his interpretations are sound, but despite a certain fastidiousness his playing was lacking in emphasis. Stanley Freeman, at the keyboard, sometimes threatened to over-shadow him, and this through no fault of the pianist's. Brahms E minor Sonata was the "clou" of the evening.

Sokoloff Introduces Own Concerto

David Sokoloff, pianist, recently released from Army Service, was heard in debut recital, Nov. 19, playing the Bach-

(*Continued on page* 22)

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CHICAGO Conductorial Procession

By ELSA BOROWSKI

CHICAGO.—Visiting guest conductors of the Chicago Symphony Orchestra enhanced the interest of local music-making considerably during the past two weeks.

George Szell, whose prowess as musician and conductor has been recognized at Ravinia for a number of summers, made brilliant use of the greater scope permitted him during the winter season, with a full-bodied orchestra at his disposal and increased rehearsal time. His programs were extremely well chosen—with contemporary works making effective contrast to the classic repertory of which he is an undisputed master. At the first concert (Nov. 21) Beethoven's Egmont overture was read with great distinction, and was followed by an equally fastidious performance—in another style—of Haydn's "Oxford" symphony. The perfection of its treatment, the musicianship which it revealed and the surpassing skill with which its orchestral texture was manipulated were indeed a delight to hear. Prokofieff's Fifth Symphony, which closed the concert, was brilliantly presented, although it was not possible to feel that its integration was completely realized, either by orchestra or conductor.

At the following Tuesday concert (Nov. 26) Prokofieff's Fifth was again repeated, but the highlights of the program were Mozart's G minor Symphony, profoundly poignant in its immaculate projection, and the prelude to Wagner's Die Meistersinger, whose spacious measures were enkindled with rare warmth and geniality. The peak of Mr. Szell's achievement was reached at the final concerts (Nov. 28-29) in the superb consummation of Brahms' Fourth symphony and a Strauss Don Juan that could not have been surpassed when it came to dramatic tension or impassioned utterance. Three excerpts from Benjamin Britten's Peter Grimes—Dawn, Sunday Morning and Storm—also were presented, and proved to be vividly effective music, as vividly orchestrated.

Hannikainen Leads "Pop" Concert and Broadcasts

Tauno Hannikainen, conductor of the Duluth Symphony Orchestra, gave a foretaste of his impending concerts in the regular Thursday-Friday series during the holidays, by directing a Chicago Symphony Orchestra "Pop" on Nov. 16. The program included Haydn's C major Symphony (B. & H. 97), Strauss' Till Eulenspiegel, Sibelius' Suite, King Christian II, Variations on a German Folk Song, by Ochs, Tchaikovsky's Capriccio Italien and gave ample opportunity for the disclosure of the conductor's fine musicianship, sincerity of purpose and—in the Och's variations—more than a glint of humor. Mr. Hannikainen also led the Chicago Symphony Orchestra in two of the regular weekly broadcasts over station WCFL, presenting works by Mendelssohn, Tchaikovsky, Sibelius, Borodin, Mozart, Palmgren, Liadow and Svendsen.

Ganz Conducts Young People's Concerts

Rudolph Ganz, whose amiable discourse is so valuable an adjunct of his Young People's Concerts given by the Chicago Symphony Orchestra, conducted two of the series during November. The repeated program comprised works by Nicolai, Dvorak, Mozart, Ganz (Woody Scherzo and Percussional Mêlée) and Grainger. Johnny Covelli, one of the talented young people chosen by audition before the beginning of the season to make solo appearances, gave a tasteful account of the Allegro from Mozart's D minor Concerto for piano, (Koechel 466).

Some Outstanding Recitals

The interval between the close of the Chicago Opera season and the Christmas holidays continues with an unabated flow of concert-giving. Yehudi Menuhin, with Adolph Baller at the piano, presented a recital to an overflowing and enthusiastic audience at Orchestra Hall, Nov. 24. The charm and beauty of the violinist's tone, the refinement of his style were inimitably—and best—revealed in Lalo's Symphonie Espagnole and the shorter works by Szymanowski, Brahms-Joachim, and Sarasate; for Bach's Sonata in G minor for unaccompanied violin, was somewhat marred by restlessness of rhythm, and Beethoven's Sonata No. 10 in G minor lacked a certain breadth and sturdiness of line.

Adolf Busch and Rudolf Serkin appeared at Orchestra Hall the following night in a joint violin and piano recital, which dealt solely with the masters (sonatas by Brahms, D minor, op. 108; Beethoven, G minor, op. 96; and Schubert's C major Phantasie)—and in masterly fashion. Mr. Busch has never been heard to greater advantage in this city, tonally or violinistically, and coupled with Serkin's exceptional pianism, the measure of musicianship, the divination of the composers' inspiration were great.

Ida Krehm, pianist, repeated a recent New York success, in a recital given Nov. 19, at Orchestra Hall. The program was uncommonly well chosen and gave opportunity for the disclosure of various styles and a technique that was often exceedingly brilliant. Altogether, the works most successfully essayed were Scriabin's Sonata, No. 5, which was tonally very beautiful and evocative in mood, the Debussy pieces (La Terrasse des audiences du clair de lune, Feux d'artifice) and the Russian group which came at the end. In the Vivaldi D minor Concerto Grosso and Haydn's E minor Sonata, the pedalling was sometimes miscalculated and the rhythmic articulation not always clear.

The Trapp Family Singers again enchanted their listeners at the concert given Nov. 23, at Orchestra Hall. The choice of program, the charming freshness of the voices, the cultivation of musical taste, the informality of the proceedings combine to make these events endearing and captivating occasions. Nor does the inclusion of recorded music, this time augmented by the spinet and viola da gamba, or the Austrian folk songs and yodels, among the cool and stately beauties of madrigals or

MAUD KEY SHELTON

soprano, has returned to Chicago after an absence of two years. Appearances scheduled for her this season include: guest artist for the La Grange branch of the Illinois Opera Guild and the Illinois Federation of Music Clubs at the Cordon, Fine Arts Bldg.; Cossitt P. T. A.; La Grange, Ill.; and a concert for the combined clubs of Newton, Kan., on March 17. (Photo by Maurice).

17th century ecclesiastical music, lessen the artistic grace of the whole.

Business Men's Orchestra Concert

The Business Men's Orchestra, George Dasch conductor, gave the first concert of its season, Nov. 18, at Orchestra Hall. So much spirit and enthusiasm goes into these programs that the listening is always a pleasure, even when a work is attempted that overtaxes the abilities of the players. In addition to Dvorak's Carneval overture, Chausson's Symphony, Prelude and Love Death from Tristan and Isolde, and three dances from Smetana's Bartered Bride, played by the orchestra, Anne McKnight, soprano, sang three arias—Ritorno Vincitor, from Aida, Santuzza's Voi lo Sapete from Cavalleria Rusticana, and Musetta's waltz song from La Bohême. Miss McKnight handled a beautiful voice with considerable skill and showed a definite operatic flair. On this occasion the $1,000 prize, the George Lytton Memorial award for the best orchestral work connected with State St., was presented to Earl Hoffman of Chicago, the winning contestant.

Camille Nickerson in Recital

Camille Lucie Nickerson, interpreter of the folk songs of the Louisiana creoles, appeared at Kimball Hall, under the direction of Philruth, Inc. Miss Nickerson, who has diligently searched the origins of Creole songs and dance tunes, brought to this recital an authoritative grasp of the material, which she presented in unaffected style and with refreshing simplicity. Many moods were reflected in the program which included Creole songs, Cries of Street Vendors, Creole Counjailles (dance tunes), songs of the American Negro, etc.

Johana Harris in Piano Program

An interesting program was heard at Kimball Hall when Johana Harris appeared there in recital. Works by Sweelinck-Harris, Bach-Harris, Schubert (A minor Sonata), Ginastera, Gianneo, Evett and Roy Harris disclosed an understanding of various styles, complete technical equipment and an inherent musicality on the part of this gifted pianist.

Camille Anderson Sings in English

Camille Anderson, soprano, appeared at Kimball Hall in a recital that was a welcome departure from the conventional in the matter of program building. Not only were the songs unhackneyed but they were all sung in English, translated from six or seven different languages. Miss Anderson is intelligent, possesses range, ample volume, and well controlled vocal technique, which successfully projected songs by Schalit, Stravinsky, Hugo Wolf, ancient Spanish airs, arranged by Nin, and other items by Chausson, Albeniz and Castelnuovo-Tedesco.

University of Chicago Concert

Arthur Gold and Robert Fizdale, duo-pianists, appeared at Mandel Hall as part of the University of Chicago concert series, Nov. 26. The program comprised Mozart's F major Sonata (K. 407) for piano, four hands; Sept Visions de l'Amen, by Olivier Messaien; Six Epigraphes Antiques, by Debussy; Marcelle de Manziarly's Sonata; and Milhaud's Les Songes.

Oswald Jonas Expands Activities

Oswald Jonas, member of the faculty of Roosevelt College School of Music, is giving Special Studies of Beethoven. Dr. Jonas also is presenting monthly lectures in Cleveland for the piano class of Leonard Shure.

Dorfman to Appear in Concert

The Chicago recital of Saul Dorfman, pianist, will be given at Kimball Hall Jan. 12. The program will include Schubert's Wanderer Fantasy, and the Beethoven Sonata, op. 26. Among recent

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appearances for Mr. Dorfman was one as soloist at Grant Park.

Van Dusen Organ Club Active

Frank Van Dusen, organist and teacher, heads one of the largest organ departments of any conservatory in the midwest. The Van Dusen Organ Club recently presented Dr. Howard Eigenschenk in Kimball Hall before a sold-out house. Other artists to be presented by this organization, are Victor Mattfield, Second Presbyterian Church, Jan. 26; Axel Norder, Church of the Assumption, March 24; and Robert Rayfield, Kimball Hall, May 12.

American Conservatory Notes

Events on the November and December calendar of the American Conservatory include the joint piano and clarinet recital given by pupils of Hans Heniot Levy and Lillian Poenisch; a concert of chamber music conducted by Russel Harvey; and the appearance of Lydia Smutney, pianist, as soloist with the North Side Symphony Orchestra, Rudolph Reiners, conducting. Peter Fyfe, student of Frank Van Dusen, has been appointed organist for the performance of the Messiah, to be given by the Euterpean Club, Beverly Hills, Ill. Mr. Fyfe is organist for the Harvard Congregational Church in Oak Park.

DOSHA DOWDY.

St. Louis Premieres

ST. LOUIS, MO.—Several first-time performances of new orchestral works have added interest to Vladimir Golschmann's programs by the St. Louis Symphony. Conspicuous among these was Musique de Table, a suite by the French composer Manuel Rosenthal, who conducted the first performance here. Hardly an orchestral device is overlooked in the masterful scoring of the work, which abounds in exciting effects and brilliant colors. Of further interest was the annual appearance of Artur Rubinstein playing two concertos—the Mozart A major and the Chopin F minor—to the vociferous applause. Collaborating in superb fashion with his orchestral accompaniment, Mr. Golschmann also gave the Couperin-Milhaud Overture and Allegro.

William Grant Still's charming, suggestive work, The Bells, was given its initial hearing in St. Louis, proving the composer a master craftsman in achieving unusual effects. Isaac Stern once again impressed two large audiences with his violin mastery as he presented Bach's E minor concerto and the Lalo Symphonie Espagnole. Golschmann's spirited reading of the Tchaikovsky Fifth closed the concert.

Elman in Beethoven

Mischa Elman's seasoned art shone in his impressive performance of the Beethoven violin concerto, which needs no further encomiums at this late date. It was Elman at his best. The now popular Shostakovich Fifth Symphony was given an unusually brilliant performance by Mr. Golschmann, and the audience rocked the rafters with applause. The curtain raiser was William Schuman's Festival Overture.

Carmen Torres, coloratura soprano, made her first local appearance, singing arias by Gluck and Donizetti and two groups by Pergolesi, Bachelet, Barrera y Calleja and DeFalla, to the apparent delight of the subscribers. The orchestral list included Beethoven's Leonore No. 3, Mozart's Haffner Symphony, a first time performance of Strauss' Rosenkavalier suite and Mendelssohn's Dream Scherzo. In all, a most successful effort.

Andre Kostelanetz made his annual appearance in a special concert, conducting the orchestra in a program of classics and popular works which was attended and thoroughly enjoyed by a capacity audience.

The Principia presented Jose Limon and his company in a program of modern dances, which both mystified and interested a large gathering at Howard Hall.

O. C.

ELIZABETH TRAVIS,

pianist, will appear on Jan. 4 as soloist in the Schumann concerto with the Chicago Symphony under Désiré Defauw.

Music Clubs Bring Notables to Omaha

OMAHA, NEBR.—Tuesday Musical Club presented Jussi Bjoerling, Swedish tenor, with Frederick Schauwecker at the piano, at Central High Auditorium, as its opening number of the season. Mr. Bjoerling is the first artist in years who did not include any English or American songs in his local program. It, however, included many unusual Scandinavian songs, and several taxing arias which showed the singer to be a master of his art, and won him many encores. The Tuesday Musical Club sold out its course this year more than two months in advance of the first recital.

The Morning Musical opened its winter series with an arrangement in English of Flotow's opera Martha, given by narrator, quartet and pianist. Emile Renan, baritone, was also narrator and director. Other members of the company were Lois Marcus, soprano, Carol Jones, mezzo, Henry Cordy, tenor, and Werner Singer, pianist.

Morning Musical also brought Eleanor Skok, young dramatic soprano, as its November artist, in a well-sung recital, with Margaret Dennison at the piano.

Artur Rubinstein, pianist, drew an audience of more than 2,000 to the City Auditorium in a recent Sunday afternoon, rewarding them with the electrifying brilliance of his playing.

Brownell Hall Alumnae Association filled Central High Auditorium when Vitya Vronsky and Victor Babin, duo-pianists, played an unhackneyed program containing several new original compositions and transcriptions for two pianos by Mr. Babin.

The Monday Musical Club, "in order to further fine chamber music in Omaha," is sponsoring a series of three programs. The Fine Arts Trio, which includes Gladys May, pianist; Myron Cohen, violinist; and Catherine Greenslit, cellist, gave the first of these a trio program, in the Joslyn Lecture Hall.

HENRIETTA M. REES.

Evanston Symphony Bows

EVANSTON, ILL.—The Evanston Symphony Orchestra opened its season at Kahn Hall, Nov. 20, with Leon Fleisher, soloist. This newly formed organization gave evidence of excellent training under Elwyn Owen. The all-Russian program comprised works of Rimsky-Korsakow, Liadow, Rachmaninoff, Stravinsky; and Prokofieff's Peter and the Wolf, with Sidney Ellstrom, as narrator, contributing importantly to the program. Mr. Owen and his orchestra are to be commended for the fine orchestral accompaniment given young Mr. Fleisher's exciting and stirring performance of Rachmaninoff's concerto No. 2 in C minor.

DOSHA DOWDY.

VITTORIO TREVISAN,

following performances with the Chicago Opera, left for New York City, where he is to reside and continue his professional activities. Among his many pupils is Adelina Trentadue, who made her debut as Musetta in La Boheme at the Brooklyn Academy of Music on Nov. 4.

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PUBLIC LECTURES DOWNTOWN

Winter, 1947

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The University Forum. In co-operation with the Alumni Association. Alternate Wednesdays, 7:30 P.M., 32 W. Randolph St., beginning January 15.

The Great Ideas. By Mortimer J. Adler. Fridays, January 3, February 7, March 7, April 4, May 9, 7:30 P.M., 32 W. Randolph St.

Our American Heritage and Our Future. By Walter Johnson: Mondays, 7:30 P.M., Auditorium, 19 S. La Salle St., beginning January 6. Repeated Tuesday mornings, 11:00 A.M.

Philosophical Conceptions of God. By Charles Hartshorne. Tuesdays, 8:00 P.M., 19 S. La Salle St., beginning January 7.

Organized Labor in American Society. A critical review of significant writings on labor problems. Thursdays, 7:30 P.M., Auditorium, 19 S. La Salle St., beginning January 9.

Significant Films. Concerned with documentary film techniques and the communication of ideas. Mondays, 5:30 P.M., Auditorium, 19 S. La Salle St., beginning January 6.

Lecture-Conferences in Art. Three series by Lucy Driscoll, given at the Art Institute.

Sherlock Holmes of Baker Street. By Jay Finley Christ. Tuesdays, 6:15 P.M., 19 S. La Salle Street, beginning January 7.

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N. Y. Concerts

(*Continued from page* 19)

Busoni Chaconne; Beethoven's Sonata "Appassionata"; a Chopin group including the B minor Scherzo, D flat Nocturne, F minor Ballade. Later works were the Griffes Scherzo; El Puerto, by Albeniz; L'Isle Joyeuse by Debussy, and the pianist's own Concerto No. 1. The young pianist displayed exceptional technical gifts. His playing tone held a singing timbre, flexible in stylistic variations and colorful in subtle interpretative effects, while his command of dynamics made the projection of classic and modern compositions alike a fine achievement. A pleasant youthful flavor dominated the construction of the Sokoloff concerto. While well-rendered, with Harold Katz an excellent assisting pianist, the work would possibly have attained greater significance if presented with orchestra. M. C.

Desi Halban in Soprano Arts

Desi Halban, soprano, assisted by Paul Ulanowsky at the piano, gave a recital on Nov. 19. Her program offered old English arias, five Lieder by Schumann in which she did her best singing, arias by Monteverdi and Rossini, songs by Respighi and Sadero. After intermission followed three of the Seven Sonnets of Michelangelo by Britten, which confirmed the beauty of these compositions, though Mme. Halban did not stress their dramatic but only their lyrical qualities. With four songs by Mahler the official bill came to a close. Here again the lyric quality of the voice and the charm of the singer were the foremost assets in the realization of their artistic intentions. An appreciative audience asked for encores. H. W. L.

Maggie Teyte's Second

The values of Maggie Teyte's admirable artistry are so well established that reviews of her recitals are apt to be repetitious. On Nov. 20, in the second of her scheduled Town Hall appearances, her pure, flexible voice, perfectly suited to her chosen medium of French song, was at its pristine best. Listed were works of Ravel, Moussorgsky, Chausson, Poldowski, Poulenc, Debussy and Amherst Webber. Of particular interest were the nine poems of Paul Eluard which made up the Poulenc cycle, Tel Jour, Telle Nuit. These songs, of clear, fine structure, were delivered with atmospheric charm and effective understanding. Miss Teyte is a distinguished Debussy exponent; his songs were most expressively portrayed, varying mood colors enhanced by a poetic use of vocal nuance. Special commendation should be given to George Reeves, who made a co-artist's job of the accompanying. M. C.

Ruggiero Ricci in Solo Violin Program

To give a recital devoted solely to unaccompanied violin works may well be a risky enterprise; in the case of Ruggiero Ricci it turned out to be quite the opposite. His recital on Nov. 21 was an outstanding success. Technical flawlessness as to bowing, fingerwork, intonation is combined with genuine musicianship; the result: a brilliant performance which held the audience in a sure grasp throughout the variegated program. Stamitz-Kreisler's Study on a Chorale was followed by Bach's A minor sonata; Ysaye's E minor sonata (op. 27, No. 4) and Hindemith's Sonata op. 31, No. 2 were the centerpieces of the program; Kreisler's Recitativo and Scherzo-Caprice, Wieniawski's Staccato Study and Saltarella, finally two Caprices by Paganini rounded out the list of extremely difficult works. All the different styles were brought forth magnificently; Mr. Ricci's tone has a warmth and vitality which produces all the colors and shades. His mature interpretation makes him an outstanding artist. H. F. K.

Bartlett and Robertson Return

Ethel Bartlett and Rae Robertson, the duo-piano team, proved with their recital on Nov. 22 again that they have a strong following which accompanies them faithfully through the years. The friendly atmosphere prevailing between artists and audience is one of the characteristics of their concerts. It caused Bartlett and Robertson to add to their official program five encores from Bach to Milhaud, and the audience would have liked to listen to more had not the lights gone on and sent them home. The printed list started with a Tune for Two Virginals by Giles Farnaby, pieces by Couperin and the Sonata in B flat major of Clementi, which made up the first group. Schubert's Fantasia in F minor and Chopin's Rondo in C major added the romantic touch.

After intermission came Paul Bowles' Sonata and Darius Milhaud's Le Bal Martiniquais. These two pieces of contemporary music show strong common elements. They both have strong rhythmic patterns, though Bowles in the last movement of his Sonata revives the primitive rhythm of African tribal dances, whereas Milhaud remains in the smoother precincts of the West Indies. With short compositions by Arnold Bax, dedicated to Bartlett and Robertson, Arthur Benjamin and the Fledermaus Waltzes by Strauss, transcribed by Kovacs, the team closed their greatly applauded program. H. W. L.

Schmitt and McClosky with Chamber Group

Elvin Schmitt, pianist, and David Blair McClosky, baritone, joined forces in an afternoon recital on Nov. 23. They were assisted by a chamber orchestra from the New York Philharmonic, conducted by Edvard Fendler, and by Edith Weiss-Mann, harpsichordist. With these, Mr. McClosky opened with Gladly Will I All Resigning from Bach's St. Matthew

(*Continued on page* 23)

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WARREN

Metropolitan Presents New Singers

(*Continued from page* 10)

Carmen under Fourestier

Bizet's Carmen was presented on Dec. 2, for the first time under Louis Fourestier's animated conductorship. New in the cast this season were Nadine Conner as Micaela and Martial Singher as Escamillo. Miss Conner's voice sounded pleasant and warm throughout; her acting too was convincing, the special applause she received well deserved. Mr. Singher sang and played the toreador in a convincing style. Carmen was sung by Risë Stevens, Don Jose by Ramon Vinay, well known from former performances. The cast also listed Thelma Votipka, Martha Lipton, George Cehanovsky, Alessio De Paolis, Lorenzo Alvary, John Baker. Irene Hawthorne and Leon Varkas earned a special applause for dancing of the Farandole in the fourth act. H. F. K.

Svanholm and Turner in Aida

Interest centered on two "firsts" in the Dec. 4 Aida performance. Set Svanholm, the Swedish tenor who has won high commendation for his Wagnerian roles, was heard as Radames. In passing from the German to the Italian wing, Svanholm essayed a feat seldom attempted in these days of strict category. The tenor was successful in musicianly delivery, his sure top range being an asset, and he was a personable young hero but vocally lacking in the "Italianate" quality of brilliant flexibility. The Svanholm voice which has coped adequately with the required romantic timbre of a Tristan, sounded stiff and unwieldy in the fluent Verdi soli and duets.

The casting directors of the Metropolitan did Claramae Turner no favor when they assigned to her the Amneris. Here is a magnificent stage talent and a splendid voice, verging on high mezzo or dramatic soprano. But somehow the young singer seemed thrown into a part for which she was not quite ready. Either from nerves or a misgauging of the acoustics, the lower range of the voice was almost inaudible, although Miss Turner indicated at moments abundant reserves of richness and power.

Outstanding in presence and vocalism was Leonard Warren singing superbly the Amonasro; Zinka Milanov acted the Aida rather indifferently and handled her lovely voice with more than usual throaty tightness, which, as ever, seems so needless for an artist possessing the natural ease of timbre and range. Philip Kinsman sang with warm sonority as the King and Nicola Moscona was an effective Ramfis.

The attempts to refresh the score by new choreography and stage direction were not greatly successful. From the slovenly marchers and the terribly frightened white horses to the "Come out, come out, wherever you are" gestures in the ballet routine, the results were more comic than operatic. Cesare Sodero struggled valiantly to hold orchestra and singers together, but no two seemed to be of one mind. This was a tinseled performance whose glitter was far from true gold. Special commendation should, however, be given to Miss Stellman and the choristers in the Temple scene. It was good work. M. C.

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N. Y. Concerts

(*Continued from page 22*)

Passion and a Handel number, Cuopre tal volta il cielo, Cantata No. 11. Mr. Schmitt then appeared in the Haydn Concerto in D major, with the orchestra (to which woodwinds and French horns were added). Post-intermission offerings were Mr. Schmitt's playing of Roy Harris' Children's Suite, and Scriabine, Griffes and Liszt numbers; and lieder of Hugo Wolf and Schumann sung by Mr. McClosky, with Gloria Goodwin at the piano. This series, and the combination of solo and ensemble numbers, provided interest and variety, and the two principals displayed taste and excellent technical backgrounds. Both are members of the faculty of Syracuse University. D. B.

Gerald Tracy's Matinee Program

Nov. 24's matinee was given by Gerald Tracy, pianist, who began with a Brahms group, proceeded to Beethoven's Sonata in E, op. 109 and Chopin numbers, and concluded with compositions of Albeniz, Ravel and Rachmaninoff. Mr. Tracy's playing is of the thoughtful, introspective order, pleasingly toned and expressing a sensitive temperament. Especially rewarding were the lyric passages. D. B.

"Brautlieder" on Stueckgold Program

The lieder singer, Grete Stueckgold devoted the first program (Nov. 23) in her series of three to songs by Schubert, Brahms, Cornelius, Wolf and Marx. Although the voice did not seem altogether under control in the first two groups, the seldom-heard Cornelius Brautlieder cycle was sung with great artistry and fine vocalism. This beautiful suite of six songs revealed Mme. Stueckgold's rare qualities of interpretation—intellect, temperament, lovely tonal shadings—at their best. The same was true of the Wolf group. Paul Meyer accompanied at the piano and David Katz provided the clarinet obbligato in Schubert's Der Hirt auf dem Felsen. R. K.

Nadia Reisenberg and Budapest Quartet

Shostakovich's String Quartet in C major, op. 49, Dvorak's Dumky Trio, op. 90, and the same composer's Quintet for piano and strings (A major, op. 81) was the program of the New Friends of Music concert in Town Hall on Nov. 24. The Budapest String Quartet (Messrs. Roisman, Ortenberg, Kroyt, and Schneider) together with Miss Nadia Reisenberg, piano, again scored a full success. They brought forth all the colors, the warmth and the buoyancy of the three works, all of which are rich in melodies, almost abundant, especially the Dvorak works. Miss Reisenberg, Mr. Roisman and Mr. Schneider excelled in the Trio. It was again a perfect enjoyment for the chamber music lovers. H. F. K.

Martial Singher's Recital

Martial Singher, baritone, of the Metropolitan Opera Association, assisted by Paul Ulanowsky on the piano, gave his annual recital on Nov. 24. Mr. Singher, being the first rate musician he is, will make everything he sings an interesting and even often an exciting experience with the imprint of his forceful personality and the charm and grace of his artistry. He bestowed these assets upon arias by Haydn and Mendelssohn, and several selections of 18th Century music. With strong dramatic accents he also interpreted four songs by Richard Strauss, Ruhe, meine Seele being especially impressive in its topical meaning. But the whole range of Mr. Singher's unique artistry was divulged in his rendition of French songs, of which he sang many of different periods. With a group "Songs My Father Used to Sing," which comprised works by Paladilhe, Bemberg, Pessard, De Lara and Saint-Saens, he captured his audience, which was even more enthusiastic about his later offering of two groups of songs by M. Poulenc and Ravel. He interpreted these delicate and sensitive compositions with unerring feeling for their style and making his vocal resources solely a means for the expression of their most intimate meaning. The great audience feted the artist abundantly and left only after he had consented to give many encores. H. W. L.

ADELE MARCUS,
pianist, will tour the West Coast in March and April. (Photo by Talbot.)

Bach Circle Presents Art of Fugue

The Art of the Fugue, Johann Sebastian Bach's last creation, was given an impressive performance at the first concert of the tenth season of the Bach Circle of New York on Nov. 25. Roy Harris and M. D. Herter Norton arranged this masterpiece for string quartet; and this version was played by the Pascal Quartet, the official string quartet of the French National Radio (Messrs. Jacques Dumont and Maurice Crut, violins, Leon Pascal, viola, Robert Salles, cello). Yella Pessl, director of the Circle, and Catherine Crozier, harpsichordists, played the four canons for harpsichord solo (Miss Pessl) and the Mirror Fugue for two harpsichords, Counterpoint XIII of the work (Miss Pessl and Miss Crozier). The last Counterpoint, breaking off where the theme B-A-C-H appears for the first time, was played with the ending added by Sir Donald F. Tovey. The interpretation given to Bach's masterwork, long regarded as a perfect manual of counterpoint, finally however recognized as one of the greatest creations of musical genius, was one of clarity and deepest devotion. The four artists of the quartet played in perfect unity and with moving expression; so did the keyboard artists. The capacity audience was deeply moved and enthused. H. F. K.

Varied Program by Dorothy Averell

Dorothy Averell, violinist, appeared in recital Nov. 26, offering a program which commenced with the Nardini Sonata in D major and continued in the romantic vein with Schubert's Sonatina in D major and the Brahms A major Sonata.

Later she played a Nocturne, by Medtner; Capitan Fracassa, by Castelnuovo-Tedesco; Siciliana, by Alec Templeton; two Milhaud numbers from Saudados de Brasil; O Canto de Cysne Negro, by Villa-Lobos; and Andaluza, by Nin. Assisting at the piano was well-schooled Otto Herz.

Miss Averell indicated careful study and sufficient understanding of her selections. There was also a definite amount of technical skill displayed in her renditions. Her chief limitation appeared to be a prevailing tone that did not quite realize possibilities in brilliance and color quality. Whether her instrument was inadequate or she misjudged the acoustics of the hall are questions to be resolved by another hearing. M. C.

Cote Vandermark and Co-Artists

Cote Vandermark, soprano, was heard in an unusual program of Bach and Mozart airs Nov. 27. Assisting artists were the Durieux Ensemble and René LeRoy, flutist. Commencing with a Bach Chorale and Fugue in G Minor beautifully played by the instrumentalists, it continued with the Trauer-Ode of Bach

(*Continued on page 29*)

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LOS ANGELES Ballet and Concerts Draw

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, California

A brilliant performance by the Santa Monica Symphony Orchestra under the baton of Jacques Rachmilovich opened the organization's second season in Barnum Hall, Dec. 1, and attracted music lovers from a wide area. Rachmilovich was given a prolonged ovation at the end of a concert replete with verve and vitality, and pointed with admirable finesse in shading and phrasing.

Novelties were The Distant Bells and Three Spanish Dances by Francis Hendriks, who responded in person to emphatic plaudits. The former proved an impressionistic tone picture limned in pastel instrumental shades, and held some lovely moments. The dances were rhythmically vigorous, skillfully orchestrated.

The Symphony was Kabalevsky's Second, done with engaging lyricism, preceded by the same composer's cheerful Fete Populaire from Colas Breugnon. Tchaikovsky's Romeo and Juliet made a romantic conclusion.

Ward Overture by Philharmonic

Conductor Alfred Wallenstein has worked marvels with his largely new ensemble, and a vastly improved Philharmonic Orchestra emerged for its concert in the Philharmonic Auditorium on Nov. 21. Most interesting was the local premiere of Robert Ward's Jubilation Overture, a blithe, cheerfully dancy work with a well knit orchestration. Its engaging lilt and pervasive charm won applause.

If Shostakovich's Ninth Symphony had been written by an American, conductors (especially foreign-born ones) would sneer at it for being unoriginal and indifferently written. Its best moments seemed like second-hand Prokofieff. Some film studio arrangers can turn out better work as a matter of daily routine. Wallenstein did the best that any conductor could do with such material, but it was a pleasant relief to hear Ravel's Second Daphnis and Chloe Suite afterwards.

The soloist was young Byron Janis, who played Rachmaninoff's Third Piano Concerto.

Lehmann's Recital

Lotte Lehmann's interpretative artistry delighted her Philharmonic Auditorium auditors on Nov. 28 in exquisitely shaded lieder of Schubert, Wolf and Strauss, French songs by Debussy and Hahn, and Torelli, Mozart, Clifton, and Haydn items for good measure. Gwendolyn Williams gave excellent support at the piano.

Ballet Russe on Tap

The Ballet Russe de Monte Carlo began its engagement in the Philharmonic Auditorium on Nov. 29, and the opening Les Sylphides immediately demonstrated the best line and drill the company has had for a long time. This was particularly evident in Balanchine's Serenade and Mozartiana, as well as in Les Sylphides.

Reigning stars of the company are Alexandra Danilova and Frederic Franklin. The former's superb grace and exquisite style, and the latter's assured technique elicited prolonged plaudits at every appearance. This season Leon Danielian has risen to the same eminence, receiving emphatic ovations. Nathalie Krassovska, Ruthanna Boris, Maria Tallchief, Pauline Goddard, Marie-Jeanne, Nicolas Magallanes, Casimir Kokic, Nikita Talin headed an excellently trained troupe.

A novelty was the revival of Raymonda, with Petipa choreography neatly trimmed by Danilova and Balanchine. It served to implement some pleasing variations for Danilova and a Magyar Divertissement. In The Bells, based on Poe's famous poem, the choreography of Ruth Page followed the line of the old "morality plays," except that on this occasion virtue does not rise triumphant. The costumes of Yiji Itow were rather Daliesque, even to an umbrella, while Milhaud's music followed the scenario like a film score. The ballets were conducted efficiently by Ivan Boutnikoff and Paul Strauss.

In the Environs

San Fernando's Community Concert Assn. began its season with a well sung concert by Walter Cassell, who showed a robust baritone of pleasing timbre in a program of Händel, Durante, Bach, Brahms, Schubert, Leoncavallo, and LaForge. Stanton Carter provided excellent piano support and a solo group.

Violinist Angel Reyes was soloist for the Burbank Community Assn. concert on Dec. 2, and delivered a largely romantic program with affability and technical competence. He offered the Bruch G-minor Concerto novelties by White-Reyes and A. Reyes Camejo, and Kreisler, Saint-Saëns, Leclair, Paganini, and Gluck items. Roger Aubert contributed satisfactory accompaniments.

Triana Group in Spanish Dances

Spanish dance addicts enjoyed well varied entertainment in the Philharmonic Auditorium on Nov. 22, when Antonio Triana, Luisa Triana, Lola Montes and their company offered No. 4 of their series of dance fiesta programs. Triana definitely is the leader in his particular field, possessing an individual character that obviously captivates his spectators. Lola Montes was the personification of Spanish grace, and Luisa Triana has the true spark and fire of flamenco. Pianist Geri Galian and Guitarist Geronimo Villarino accompanied.

VISITORS TO HOLLYWOOD.

Bruno Eisner, pianist, and Olga Eisner, voice teacher of New York, recently were West Coast guests of their friend, Mrs. Alice Friedlaender (center), pianist, and widow of the late Dr. Max Friedlaender, musical historian and Schubert scholar, associated with Berlin University and in this country with Harvard, Columbia and the University of Wisconsin.

Music in Bay Area

Berkeley, Cal.

The University of California Extension Division, sponsored by the Committee on Drama, Lectures and Music, opened the fall season with four concerts by the newly-organized Paganini String Quartet (Henri Temianka and Gustav Roseels, violins; Robert Courte, viola and Robert Maas, violoncello) at Wheeler Auditorium on the Berkeley campus. The University String Quartet was also heard in a concert at the beginning of the current season. The personnel of this new organization includes Daniel Bonsack and Felix Khuner, violins; Detlev Olhausen, viola; and George Barati, cello. Other University Extension concerts were a violin and piano sonata program by William Kroll and Corinne Lacombie; two Greek Theatre Sunday musicales by Estelle Caen, pianist, and the San Francisco Chorus (Hans Leschke, director) and Greek Theatre presentations of The Mikado and The Chimes of Normandy, by The Players Club (Reginald Travers, director).

The Woodminster Amphitheatre concerts of the Oakland Park Department continued into the fall, presenting Marcus Gordon, pianist, and Destal Thornbury, mezzo-contralto, in joint recital; Bhupesh Guha and Sushila in Hindu dances with native accompaniment; and the Oakland Symphony Orchestra (Dr. Orley See, conductor), with Bernard Abramowitsch, pianist, and Linda Gastoni, soprano, as guest soloists.

The Oakland Forum recently presented the following resident artists in programs at the Ebell Clubhouse and Westlake Auditorium: Florence Zamora, violinist, and Allison Ralston, soprano, in Spanish music and dancing, accompanied by Zylpha Allen Spencer and L. E. Ralston at the piano; and Anita Jasmin, pianist, and Raymond Fong, Chinese-American baritone. The Forum Series for 1946-1947 includes: Licia Albanese, soprano, in the opening concert; Gregor Piatigorsky, cellist, Feb. 3; Jan Peerce, tenor, Feb. 10; The Trapp Family Singers, March 25; and Artur Rubinstein, pianist, May 1. All concerts at the Oakland Auditorium Theatre.

H. M. R.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Dec. 15. Philharmonic-Symphony, Claudio Arrau, pianist, soloist, Szell conducting, CH, A; Alexander Brailowsky, pianist, CH, E; Rose Bampton, soprano, TH, A; New Friends of Music (Adolf Busch, violinist; Rudolph Serkin, pianist; Hermann Busch, cellist), TH, 5:30 p.m.; Icelandic Singers, TH, E; Virginia Ruggiero, pianist, TiH, A; Josephine Brewster, soprano, TiH, E.

Dec. 16. Raul Spivak, pianist, CH, E; Richard Tauber, tenor, TH, E.

Dec. 17. Gyorgy Sandor, pianist, CH, E; Mount Holyoke College Glee Club, TH, E; Sagul Trio, TiH, E.

Dec. 18. Downtown Glee Club, CH, E; Florencia Raitzin, pianist, TH, E; Fausto Esteves, cellist, TiH, E; Ruth Kim, dancer, CCH, E.

Dec. 19. Philharmonic-Symphony, Norman Dello Joio, composer-pianist, Szell conducting, CH, E.

Dec. 20. Philharmonic-Symphony, Norman Dello Joio, composer-pianist, Szell conducting, CH, A; Max Rosen, violinist, CH, E; Gabor Rejto, cellist, TH, E; NACC, TiH, E; Robert S. Ortega, tenor, CCH, E.

Dec. 21. Oratorio Society of New York, CH, E; Trapp Family Singers, TH, 5:30 p.m.; Russian Balalaika Society, TH, E; "Calypso at Midnight," TH, 11:30 p.m.; Ann Reddie, pianist, CCH, E.

Dec. 22. Philharmonic-Symphony, David Nadien, violinist, soloist, Szell conducting, CH, A; Trapp Family Singers, TH, A; Pearl Percival, soprano, TH, 5:30 p.m.; Harry Shub, violinist, TH, E; Arline Carmen, soprano, TiH, A; Teresita and Emilio Osta, dance and piano, TiH, E.

Dec. 23. Collegiate Chorale, CH, E; Philip Blackman, baritone, TH, E.

Dec. 26. Philharmonic-Symphony, Stokowski conducting, CH, E; Julius Durieshkaivich, violinist, TH, E.

Dec. 27. Philharmonic-Symphony, Stokowski conducting, CH, A; Schola Cantorum, CH, E; Vladimir Brenner, pianist, TH, E.

Dec. 28. Ralph Kirkpatrick, harpsichordist, TH, A; Elmer Glanz, violinist, TH, 5:30 p.m.; Richard Dyer-Bennet, ballad singer, and Yella Pessl, harpsichordist, TH, E.

Dec. 29. Philharmonic-Symphony, Stokowski conducting, CH, A; Ida Handel, violinist, CH, E; Joseph Pizzi, accordionist, TH, A; Hilda Kosta, contralto, 5:30 p.m.; Elizabeth Kaboolian, soprano, TH, E.

Dec. 30. Ivan Petroff, baritone, TH, E.

Dec. 31. Viennese Variety Show, CH, E; Viennese New Year's Festival, TH, 9:15 p.m.

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HOLLYWOOD — AS I SEE IT

By RICHARD DRAKE SAUNDERS

YOUR VOTE can be an important factor in the coming series of awards for the best film music in various classifications.

Perhaps you have in the past disagreed with the Academy or other organizations which have awarded prizes, citations, certificates or Oscars in the musical field. You may even have said to yourself or to others: "If I were making that award, it would go to So-and-so."

Very well, now's your chance. The awards that will be made in May, will be by the musical public, of which *you* are a member. If you don't vote, don't complain if the awards are tendered to some you may not consider the best in their field!

As a matter of fact, you have not only but six votes at your disposal. Beginning on Jan. 1, six issues of Musical Courier will carry a coupon on this page. Every vote will be counted. Be sure to take full advantage of your six opportunities.

•

You can vote for any picture released during 1946, by any film company, or on any subject. You can send in your votes one at a time, or you can save them until the last ballot is printed, and then send in all at once.

Here is what you will vote for:

(1) Best original score. This means a musical score specifically composed for that particular film.

(2) Best arranged score. This means a score which has been adapted from music previously written, whether classic, romantic, or modern.

(3) Best conducted score. This means synchrony of music and action, balance, nuance, shading and other things for which the conductor is responsible.

(4) Best orchestration.

(5) Best original song.

(6) Best instrumental solo performance.

(7) Best choreography.

(8) Best musical short subject.

All you will need to write in any category is the name of the picture. You may pick out twelve different films, or you may consider one picture "tops" in two or more classifications.

In the Jan. 1 issue we are carrying a "reminder" list of pictures, supplied by various studios, which will tell you what is in many of the 1946 films, musically speaking.

It's up to you. Be sure to vote.

•

The largest musical commotion of the fortnight here has been caused by the announcement that the Metropolitan Opera will have a Los Angeles season, starting in 1948, under the auspices of Greater Los Angeles Plans, Inc., a nonprofit corporation devoted to the civic and cultural growth of the city, and underwritten by the Los Angeles Turf Club.

All profits are to go to a fund to erect a much needed opera house. For the time being, as previously announced, the opera will have to use the Shrine Auditorium, whose 6,500 seats are a prime factor in paying the deficit of the San Francisco Opera Co. in its home town.

The Los Angeles Turf Club, which operates Santa Anita Park as a center of winter racing, reviving the sport in Southern California in 1934 after a lapse of 25 years, owned and operated Gladden Products as a 100 per cent war activity, acquiring an Army and Navy "E" flag with an added star. Last February it acquired Lake Arrowhead and 3,200 acres of surrounding mountain, which it is operating as a resort.

But this is its first venture into music, an activity into which it has been led by its executive vice-president, Dr. Charles H. Strub, who also is vice-president of Greater Los Angeles Plans.

We cannot resist the temptation to observe that no "horse" opera is intended! Also that some of the slow-moving nags we have bet on might be very useful as mounts for certain Brünnhildes. . . .

•

Over at Warner Bros.-First National, in Burbank, Gordon Hollinghead is about to produce a short subject, I Hear America Singing, based on the famous poem of Walt Whitman. The idea is to combine photography, music and literature. Cameramen are to be sent over the country to make shots of historic landmarks. For the music, Franz Waxman has been commissioned to compose a symphonic work of 18 minutes' duration, that of the film.

Though he is a most capable composer perfectly qualified in every musical sense, it is our humble opinion that the job should be assigned to an American composer, born and bred in this country.

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On the same lot, Max Steiner is scoring Pursued, a United States pictures production co-starring Teresa Wright and Robert Mitchum, directed by Raoul Walsh. Steiner is utilizing folksongs that fit the time and locale of the story—pioneer New Mexico, around 1890.

•

Miklos Rozsa and Mario Castelnuovo-Tedesco are collaborating on the music for Time Out of Mind, a Universal-International film in which Robert Hutton plays the role of a pianist and composer. They wrote a symphonic work in rondo form (Hutton's original composition in the film) called New England Poem. Changes in the script are now making them re-work it as a tone poem. In whatever form the finished work emerges, the company plans to publish it coincidentally with the release of the picture. But no one yet seems to know whether publication will be of the orchestral score, or of a piano arrangement of the work.

The two composers also have written a concerto movement, in sonata-allegro form, which Hutton is to "play." (Jakob Gimpel actually is the soloist.) Rozsa is serving as musical director of the picture.

•

Milton Schwarzwald, head of Universal-International's music department, has assigned Frank Skinner as musical director of the Deanna Durbin-Tom Drake-William Bendix starrer, I'll Be Yours. He will conduct the underscoring from his own score.

Milton Rosen has been set to compose and conduct the score of Slave Girl, starring Yvonne De Carlo and George Brent.

Walter Schumann, young arranger, composer, and conductor, has been put under a term deal, and assigned to arrange the songs for the pre-scoring of Up In Central Park.

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Morris Stoloff, Columbia music director, has been conducting his orchestra in a post-scoring chore for the Rita Hayworth-Larry Parks musical, Down to Earth.

Mischa Bakaleinikoff has been signed by Columbia to score two pictures, Cigarette Girl, a musical featuring Leslie Brooks and Jimmy Lloyd, and Trapped, a thriller starring Chester Morris and Constance Dowling.

Dance director Robert Sidney, who was signed to a Columbia term contract several months ago, finally arrived from New York on Dec. 9, and checked in at the studio immediately.

•

Marc Platt, who started his professional career as a dancer in the Ballet Russe and came to films via the dancing lead in Oklahoma, has now been cast in a straight acting role by Columbia. It is one of the leads in The Swordsman.

•

Jan Kiepura, who has not made a picture since 1933, is coming back to the screen under the auspices of American Eagle Films, Inc. He and his wife, Marta Eggerth, are scheduled to make a film version of Martha.

•

The most popular "popular" music being written just now is for the period musicals with the hoop skirts, bustles, and derby hats, according to Josef Myrow, tunesmith for 20th Century-Fox's Mother Wore Tights. Much of the story action is on the vaudeville stages of the early 1900's, and it is Myrow's job to catch the flavor of the era.

"Oldtimers always say that no one today can match the song hits of that period," Myrow says, "but they don't realize that popular music itself hasn't changed that much. It's principally the style of orchestration. The old songs mean more to them, not because they are better, but because they represent their youth. They're tied up with reminiscences."

•

Paulena Carter, 16-year-old concert pianist, has been signed as a regular feature of CBS' Sparkle Time with Meredith Willson. The young artist has appeared with the Los Angeles Philharmonic Orchestra under Alfred Wallenstein, the Meremblum Orchestra, and other groups.

•

Adolph Tandler, a member of the Philharmonic Orchestra viola section for several years, and conductor of the Philharmonic's predecessor, the Los Angeles Symphony Orchestra, from 1913 to 1920, has published an interesting booklet, The Orchestral Manual, for orchestra players. It offers some sound advice, and explains the instruments to the players of other instruments, with the idea of giving each player an insight into his colleagues' problems.

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Mario Castelnuovo-Tedesco has completed three Sonatas, one for violin and viola, one for clarinet and piano, and the third for bassoon and piano.

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Lucile Cristcarson has composed a Slavonic Dance for ballet use, a Negro spiritual on the black keys, and a Chromatic Waltz for piano which she is now scoring for orchestra. During a busy

(*Continued on page* 26)

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Activities of the Artists

The Christmas portion of Handel's Messiah is to be sung by the choir of the Park Avenue Christian Church on Dec. 15 under Solon Alberti.

Giovanni Martinelli sang guest opera performances in Rochester and was heard at the second of the Orbeliani concerts at the Hotel Plaza on Dec. 5. Later he will tour Canada and the south.

Alexander Sved, baritone of the Metropolitan Opera, will appear at La Scala in Milan under Toscanini, remaining in Europe for at least two months. He has scheduled a New York recital for the fall of 1947.

Stanley Chapple, conductor, director, lecturer and assistant to Dr. Serge Koussevitzky at Tanglewood, spoke at Adelphi College, Garden City, N. Y., on Dec. 6 on The Growth and Development of the Symphony Orchestra. Mr. Chapple leaves shortly for England to conduct special concerts for the BBC.

Stefan Kozakevich, baritone, has toured 25 cities this season with the Russian Stars of Opera, vocal quartet, in programs of excerpts from Russian operas, part songs by Soviet composers, and folk songs. Mr. Kozakevich also sang the title role in Tschaikowsky's Eugene Onegin and the baritone lead in La Forza del Destino in concert form at the Hotel Pierre, New York, under the auspices of the Opera League.

The first European performance of Erno Balogh's Portrait of a City will be given on Jan. 10 by the Budapest Municipal Orchestra under Benjamin Grosbayne, broadcast over Budapest Radio.

New midwest sales representative of Columbia Concerts is Leverett Wright who had previously been with Community Concerts. Mr. Wright was separated from the service as a Lieutenant USNR in December, 1945.

Siegfried Landau, conductor, composer, instructor, is giving 10 lecture recitals at the Jewish Community House of Bensonhurst, N. Y.

"An Hour of Music" will hold auditions for singers early in January. Applications must be made to Mrs. R. B. Lanier, 123 E. 35th St., New York. The organization gives appearances to talented young artists who have not yet made their professional debuts.

The Composers Press presented a program of music by Contemporary American Composers at the Haubiel Studios on Dec. 2. Assisting artists were Gladys Mayo del Busto, pianist; Angel del Busto, bassoonist; Vladimir Elin, baritone; Robert Whitney, pianist; the Frank Kneisel String Quartet; and the Sagul Trio.

Gerald Warburg, cellist, with Otto Herz at the piano, recently played over WNYC.

Kurt Roger's Ballade had its first performance in Boston last month in the recital of Baldura Lindemann, pianist, at Jordan Hall.

Milli Adoli sang Violetta in Traviata, presented by the Mascagni Opera Guild at the College Theatre, New York, on Nov. 30.

Ralph Leopold, pianist, gives a recital at West Point Military Academy on Dec. 17.

Daniel Duno, returned from a tour with the Charles L. Wagner Opera singing 25 performances of di Luna in Trovatore, goes to Mexico for 10 Coca Cola radio programs. A three weeks' concert tour of Canada follows.

Jennie Tourel, mezzo-soprano, was soloist last month with the Indianapolis Symphony under Fabien Sevitzky.

A daughter, Victoria Jean, was born on Nov. 13 to Mr. and Mrs. Sydney King Russell (Jean Love).

The Massachusetts Federation of Music Clubs, Mrs. Robert S. Hoffman, president, celebrated the birth month of Edward MacDowell by presenting a program of his compositions on Dec. 1 in the Music Box of the Copley Square Hotel, Boston.

Edwin McArthur, conductor, returned recently from a short trip to Europe, during which he paid a visit to Kirsten Flagstad in Norway. He had hardly arrived in New York when he flew to Chicago on two hours' notice to assume the direction of Victor Herbert's Sweethearts. After a short tour of five or six weeks the production will open in New York.

Angelo Pilotto, baritone, is singing in Il Trovatore on Jan. 29 at Detroit and in three performances of the Barber this spring at Miami.

The Musical Art Society of Hampton Institute, Va., presented the Charles L. Wagner Opera Company in Il Trovatore on Nov. 7. Other attractions on this series include, Dec. 13, Jan Peerce, tenor; Jan. 11, Dorothy Maynor, soprano; Feb. 25, Rosario and Antonio; and one in March, still to be announced.

Herbert Elwell's composition, Lincoln, Requiem Aeternam, for which he received the Paderewski Prize last spring, will be premiered on Feb. 9 in Oberlin, Ohio, by the Musical Union and the Oberlin Conservatory Orchestra under Maurice Kessler.

Douglas Johnson, young American pianist, in order to fulfill a recent concert engagement at the Museum of Fine Arts in Boston, had only a week's notice to find and compile a program of 17th and 18th Century music, as well as learn it, but achieved the task successfully.

Geraldine Smith, soprano, who made her debut at Times Hall last season, will give a Town Hall recital on Jan. 6.

Johan Franco played his own Piano Variations at the Town Hall Club on Dec. 8.

Clarence Cameron White's Concerto in G Minor, Op. 63 was played by Robert Zimmer, violinist, in a recent program at the Fort Wayne College of Music. Mr. Zimmer is a pupil of Emile Bouillet, faculty member there, at whose suggestion Dr. White wrote the work.

Irevne Starikoff, pianist, appeared on Dec. 5 in Washington, D. C., at the Exhibition of the Peruvian Arts and Industries, sponsored by the Minister Counselor of the Peruvian Embassy.

Claudio Arrau, pianist, has signed a three-year exclusive recording contract with Columbia. He made his first album on Dec. 16.

Robert Casadesus and his family arrived in New York on the SS America on Nov. 29. The French pianist has been giving concerts in France, Switzerland, Belgium, Holland, and acting as Director of the Fontainebleau Conservatory. On Dec. 3 he opened a sold-out American season, which closes on May 11 at the Ann Arbor Festival.

Angel del Busto left by plane on Dec. 4 for Puerto Rico, where he has been appointed Inspector General of three conservatories of music recently organized. Mr. del Busto was formerly bassoon soloist with the Detroit Symphony; he is composer of many works for bassoon and for band.

HOLLYWOOD

(*Continued from page 25*)

month she also extended her series of lullabies from thirteen to sixteen, and neared completion of a book of thirty Songs for Children. She has been experimenting with a stop watch and a movie camera on a new concept of film stories in music for children.

•

Paul Sawtell has been assigned to write the musical background score for Alias Mr. Twilight, featuring Michael Duane, Trudy Marshall and Lloyd Corrigan, which John Sturges directed.

Smiley Burnette has recorded two of his own cowboy tunes in Law of the Canyon, a Western in which he co-stars with Charles Starrett.

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Over at RKO, Gil Grau is orchestrating the scores of Roy Webb for The Amazing Mr. Hammer, and Leigh Harline for The Farmer's Daughter. Paul Sawtell is orchestrating his own score for Code of the West.

•

Meredith Willson is working on his third symphony, which he declares is going to be "an old fashioned piece for people who still like melody." Most of his time, though, has to be put in on his own radio show, Sparkle Time, for Canada Dry over CBS on Friday nights. In addition to his "chiffon music" and the singing of Ben Gage, he also introduces young artists whom he feels deserve a chance to make a name for themselves on the air. So far, his program has met with very good response from all quarters, and its Hooper rating is climbing rapidly. Both as a composer and a conductor, Willson has proven that a qualified musician can do both serious and popular music well.

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Mu Phi Epsilon Events

Paula Lenchner, soprano, was soloist at the first fall meeting of the New York City Alumnae Chapter of Mu Phi Epsilon in the Panhellenic Club Room of the Beekman Tower Hotel. Gayle Giles was her accompaniest. Founders' Day was observed. The program was presented by Grace Hoffman, mezzo-soprano, and Elaine Sutin, violinist.

Five new members were initiated at the sorority's Victory Convention: Geraldine Spatziani, soprano; Edith Nast, violinist; Eva Iaci, pianist; Lillian Rehberg, cellist, and Mary Craig, soprano. Chapter officers for this year are Gladys Shafer, president; Doris Frerichs, vice-president; Elizabeth Ball Kurz, recording secretary; Lois MacMahon Joyce, corresponding secretary; Marie deKyzer, treasurer; Gertrude Otto, historian; Jean Cumming, warden; Adelaide Van Wey, chaplain; Margaret Sherman, chorister.

EUGENE MORGAN,
baritone, has appeared this season with the Connecticut Opera in Hartford as Germont in Traviata and Amonasro in Aida; the International Royal Grand Opera in Toronto as Rigoletto and Sharpless in Butterfly; and the Manhattan Opera's performances of Traviata in Syracuse and Utica. Mr. Morgan is currently appearing as leader of the Carol Service in the rotunda of Wanamaker's, New York.

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John Wanamaker's New York store, which year in and year out has stressed the Christmas spirit in elaborate music entertainments, this year in keeping with the times, will introduce—in addition to their programs—televised Christmas broadcasts via WABD, particularly slanted for the edification of the youngsters.

The huge Du Mont John Wanamaker television studio has been transformed into a North Pole toyland, with specially designed sets that will thrill the thousands of children, and grownups too, who witness the spectacle.

Three huge sets depicting Wanamaker's Toy World Club House, the Carol Forest Scene, and the Santa Claus Workshop have been built. The Toy Club House permits the juvenile guests of Wanamaker's to take part. They compete in games and there are mountains of presents from which they may choose. A toy band is a feature in which half a dozen or more youngsters play toy musical instruments.

From balconies, the young guests can see this Christmas pageant, after which they will make the traditional visit to Santa Claus on the main floor of the studio and receive from him a certificate evidencing the fact that they have appeared on the John Wanamaker-Du Mont television program. It will bear Santa Claus' signature to prove its authenticity!

The entire production was the conception of Bob Emery, manager of the sustaining program department of Du Mont, who personally produced and directed the spectacle and acts as Master of Ceremonies. This is an old chore for Emery, who has been producing successful and original Christmas programs for two decades.

"Hands Across the Border"

EL PASO, TEX.—Initial artist on this season's Community Concert course was Risë Stevens, Metropolitan Opera mezzo-soprano. The association has the largest membership in its history, numbering 2,552, and with the neighboring organizations which also attend the concerts, the seating capacity of 2,900 was taxed to the limit. Others on the series include Firkusny, Morini, San Francisco Symphony and James Melton. The El Paso group welcomed for the first time 218 members of the newly formed Community Concert Association of the city of Juarez, Mexico, just across the river.

The El Paso Symphony Orchestra was off to a brilliant start on their season with Eugene List as piano soloist and H. Arthur Brown conducting. El Paso gave List a royal welcome. This series also will present Conrad Thibault, Gregor Piatigorsky, Eleanor Steber and Maryla Jonas. The membership is sold out for the season.

MRS. HALLETT JOHNSON.

Ann Arbor Season On

ANN ARBOR, MICH. — James Melton, with Peter Hansen at the piano inaugurated the 68th annual Choral Union Concert season before a huge audience overflowing on the stage.

Eugene Istomin, pianist, made his local debut in a brilliant program, including the unfamiliar Sonata written in 1941 by Adolf Busch as well as more conventional numbers.

The Cleveland Orchestra visited here, with George Szell directing. Their playing gives evidence of the masterful leadership of this conductor. On the program were Strauss and Schubert works, and Vysehrad from Smetana's cycle My Country and Three Sea Interludes from the opera Peter Grimes by Benjamin Britten. A. McL. T.

New London Orchestra Bows

NEW LONDON, CONN.—The New London Civic Orchestra, Victor Norman, conductor, gave its first concert in the Bulkeley Auditorium. Soloists were Mary Poore, concertmaster of the orchestra, in Bach's Violin Concerto in A minor, and Joan Lloyd in Mozart's Piano Concerto in A (K. 488). The orchestra played Gluck's overture to Iphigenia in Aulis and six dances by Grétry. The second concert will take place next spring.

Melton Heard in Toledo

TOLEDO, O.—The concert season in the Museum of Art opened with a large audience for James Melton, tenor, and Peter Hansen, accompanist. Later the Philadelphia Orchestra under Eugene Ormandy gave an admirable program.

A series of free concerts is to be offered on Sunday afternoons by the Teutonia Maennerchor, the Euterpean Club and the Randolph Singers.

A. McL. T.

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Stradivari Orchestra Again to Leave Air

Currently heard over the CBS network since Oct. 6, under the direction of Alfredo Antonini, the Stradivari Orchestra will again go off the air, Dec. 29. Presenting one of the most appealing programs of light and classical music, the series will be genuinely missed by many dial-turners. The show has had a hectic record in the past season or two, when it has been on and off the networks of NBC, CBS, and ABC. Prince Matchabelli, the firm of perfumers, has been the sponsor.

Arnold Eidus Wins Paris Contest

The international contest for violin and piano, held recently in Paris by Marguerite Long and Jacques Thibaud, has been won by Arnold Eidus, 23-year-old violinist, of New York. The award consists of 50,000 francs in cash, a violin, and 38 concerts in European cities. The latter include a recital at the Salle Gaveau in Paris, solo appearances with French orchestras in that and other cities, and concerts in Brussels, Antwerp, Vienna, Geneva, Lausanne and London.

Mr. Eidus, who flew to Paris to take part in the contest, was one of 140 contestants from 23 countries. He was selected to participate after his recent performances of Chausson's Poème with the American Broadcasting Orchestra. Born in the Bronx, he made his New York debut as a 12-year-old prodigy, and a year later gave his first Town Hall recital. He studied with Louis Persinger, and later won a Juilliard School fellowship. Last October he reappeared at Town Hall.

Branscombe Choral Has Busy Holiday Season

The Branscombe Choral, under Gena Branscombe, will be the first group of its type to sing in the Security Council Hall at Lake Success for the United Nations when it appears on Dec. 20. The hour's program consists of Carols of many lands and will probably be picked up by WNYC. On the 22nd the Choral will give its 13th annual Candle Light Processional Program at the Broadway Tabernacle Church at 5 o'clock and later in the evening broadcast a special Christmas program over WQXR. Dec. 24 the group participates in the final program of the WJZ Children's Christmas Time Series.

Rochester Orchestral and Opera Groups Applauded

ROCHESTER, N. Y.—High spot of the Rochester Philharmonic Orchestra season thus far was the program directed by Erich Leinsdorf, in the third of his guest appearances, with Rose Bampton, Metropolitan Opera soprano, as soloist. The orchestra has shown constant improvement under Mr. Leinsdorf's meticulous baton, and this concert was marked by sumptuous quality in Wagner's Overture and Bacchanal from Tannhaüser, Richard Strauss' Tod Und Verklärung and the Waltzes from Der Rosenkavalier.

Miss Bampton, in good voice, sang excerpts from Lohengrin, Der Fliegende Holländer and Die Walküre, as well as a group of songs by Strauss. Mr. Leinsdorf's orchestral support for the singer was the most sympathetic heard here in many a day.

Continuing its series of chamber concerts, the Gordon String Quartet's recent concert was highly polished and musically satisfying in Haydn's Quartet in D major, Op. 20, No. 4: Tchaikovsky's Quartet in F major, and Schubert's "Trout" Quintet with the able collaboration of Sandor Vas, pianist, and Oscar Zimmerman, string bass.

The Jooss Ballet, making its appearance here for the first time in several years, intrigued a large audience with its varied program, highlighted by the masterpiece, The Green Table, which has lost none of its power. Seven Heroes, Big City and Le Bosquet rounded out the evening.

New Opera Group Bows

The Verdi Grand Opera Company, a new local outfit, launched its first season with Otello and Rigoletto. In the first, honors went to Vivian Della Chiesa, as Desdemona, with Giovanni Martinelli as Otello, splendid dramatically but showing the ravages of time so far as voice was concerned. Giuseppe DeLuca was tremendously effective in Rigoletto.

Danny O'Neil, vocalist, and Eileen Malone, harpist, were soloists in a program of Irish music presented by the Civic Orchestra under Guy Fraser Harrison. O'Neil has all the tricks, including a high falsetto, to win his audience in ballad singing, but his vocal production is not faultless. Miss Malone's playing was a delight. Mr. Harrison for the orchestra had programmed a number of less familiar items.

Eastman Concerts

Six advanced students of the Eastman School of Music showed sound musicianship in the first of the school's graduation concerts with orchestra, of the current semester, Dr. Howard Hanson conducting the Eastman-Rochester Symphony Orchestra. Topping the list in rather spectacular performance ability was Thelma Emile Hunter, pianist, student of Cecile Genhart.

Other performers were Paulina White, French horn, student of Arkady Yegudkin; Laura Bohle Glide, string bass, student of Oscar Zimmerman; Edwina Snyder, soprano, student of Jean Woolford; Mary Tillman Andrews, soprano, student of Nicholas Konraty, and Robert Mols, flautist, student of Joseph Mariano.

The Eastman School Senior Symphony Band, directed by Frederick Fennell, in its first concert of the season gave an inspiring performance and showed the best balanced ensemble in several years. Influx of returning GI woodwind and brass players this year means the school has two bands. NORMAN NAIRN.

Krevit to Address Parents

William Krevit, author of Music for Your Child, now displayed in New York bookstores, will speak at a parent-teacher meeting of the Violinists' Guild at Steinway Hall. He is member speaker at the Piano Teachers' Congress (Julia Broughton, president) in December, and has the assignment of addressing the Parent-Teacher Associations of eight public schools.

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N. E. Opera Theatre Has Auspicious Bow

By JULES WOLFFERS

BOSTON.—Authentic, convincing and entertaining. That sums up the debut performance here of the New England Opera Theater in the Marriage of Figaro by Mozart, sung in English before a packed Jordan Hall audience. Not in many a year has Boston seen and heard opera of this type—fast-paced, superbly rehearsed, magnificently acted, well-sung and tastefully staged and costumed. The man responsible for all this is Boris Goldovsky whose aim it is to produce and direct good opera at moderate prices for American audiences. To do this he has assembled a roster of young American singer-actors without, believe it or not, a star in the lot, and has infected them with his own enthusiasm.

The audience was completely carried away, so much so that the entire time-schedule was disrupted by the frequent and lengthy applause. Among the hearers were many celebrities headed by Serge Koussevitzky, who has given the venture his official imprimatur. Enthusiastic comment made a Babel of the corridors between the acts, but the most telling comment came from a sweet young thing, who exclaimed: "Why, it's really loads of fun. And I thought I'd be bored! Why it's nothing but musical comedy!" Very true. But what music! And what "comedy!"

Space does not permit detailed discussion of the performance or cast. The Mozart-size orchestra was deft and responsive under the direction of Goldovsky who conducted from the piano and whose keyboard accompaniments to the recitatives were a model of taste. Mildred Mueller, as Cherubino, took top honors with her seductive voice—seductively-housed too, by the way.

Three more productions are planned for the season, these, as was the opening, to be presented by the Aaron Richmond management in twin performances.

Guarnieri Leads His Symphony

In Symphony Hall, Serge Koussevitzky returned after a brief rest to conduct the eighth pair of Symphony programs. Opening with Moussorgsky's Prelude to Khovanstchina, and ending with Rimsky-Korsakov's Scheherazade, the orchestra was a marvel of sheer virtuosity. In between, Camargo Guarnieri was present to conduct the first United States performance of his Symphony No. 1 which won the first prize in the Luiz Alberto Penteado de Rezonde contest for the "Best Modern Symphony" expressing the Brazilian sentiment. Yet the work is not markedly what we have come to expect as "Brazilian." It has more an international flavor particularly in the third and last of its three movements. The music is always skilled, often moving. Its chief quality is a unique blending of ruggedness with delicacy. The audience gave the composer-conductor a warm reception.

Burgin "at Bat"

The previous week Richard Burgin led the Symphony through Haydn's Symphony No. 95; Stravinsky's Symphony in Three Movements; the Ravel Tombeau de Couperin; and Death and Transfiguration, by Strauss. The Orchestra and conductor did splendidly, especially with the Strauss and Stravinsky: but the latter proved, after this rehearsing, to be a tremendously clever and rhythmically engrossing piece of orchestral writing with, however, absolutely nothing to say from an emotional point of view. After all, if we are interested in pure, abstract equations, we can always study mathematics.

Young People's Concerts

For the second of the Symphony programs for young people, Wheeler Beckett presented the Allegro from Handel's Water Music; Tschaikovsky's Fifth; and Finlandia by Sibelius. This was the 50th program of this series which has done so much to help give Boston's young people a good musical background, which, sadly enough they do not get in school. Adults, too, can, and often do, profit from Mr. Beckett's pleasant program.

Recitals of Merit

In the recital field, the Boston School of Occupational Therapy opened its 19th season of Boston Morning Musicale concerts at the Hotel Statler before a packed audience. Bidu Sayao, soprano of the Metropolitan, sang charmingly and intelligently a well-assembled list including an American group of songs by John Duke, Victor Young, Leonard Bernstein and Richard Hageman. Afforded excellent support by pianist Milne Charnley, the recitalist more than made her point with the fashionable pre-luncheon hearers.

Alexander Uninsky made his Boston debut in Jordan Hall as part of the Aaron Richmond Celebrity Series. The pianist disclosed a remarkable range of tone and complete technical mastery. Outstanding was his performance of the Chopin "Funeral March" Sonata, played with grandeur and imagination. The large audience demanded several encores.

In the same hall and under the same management, Alexander Schneider, violin, and Ralph Kirkpatrick, harpsichord, jointly played Mozart, Bach, Piston and Milhaud. The Mozart piano-violin sonatas are not too effective with harpsichord (Mozart himself much preferred the piano) but Piston's Sonatina and Milhaud's Sonata, both fine pieces of music, were agreeably and sympathetically done.

In his recital at Symphony Hall, Roland Hayes, singing an interesting program, further distinguished himself before a large audience by his artistry and finesse. The noted Negro tenor drew on French and German sources in his first two groups, and the third set consisted entirely of songs by contemporary Americans, Henry Cowell, Edward Ballantine, Ernst Bacon, Percival Parham and Reginald Boardman. Afro-American religious folk-songs concluded the printed list, but many encores were demanded. The entire program was notable for mastery of style, with every song receiving just the right treatment. Reginald Boardman was the able accompanist for this recital, which Demeter Zachareff sponsored.

AT BIENNIAL LIBERTY DISTRICT DAY LUNCHEON of the National Federation of Music Clubs in honor of Mrs. Arthur T. Hafela, held at Essex House, Newark, Nov. 13. L. to r., Mrs. Hafela, President, Liberty District, National Federation of Music Clubs; Charles Wakefield Cadman; Mrs. Guy Patterson Gannett, National President, NFMC; Lucille Manners, soprano; Pageen and Ed Fitzgerald, radio performers.

Boom in Canada

(*Continued from page* 9)

performances of Puccini's Madame Butterfly, under the direction of Emil Cooper, on Jan. 22 and 23.

Toronto Schedules

Following a tour to South America as guest conductor of the Orquestra Simfonica Brasileira in a series of concerts in Rio de Janeiro, Sir Ernest MacMillan was honored on his return to Toronto with a Civic reception given by the Mayor and Board of Control. An illuminated address and silver tray were presented to him in appreciation of his years of service. Mayor Saunders stressed the fact that Sir Ernest had been responsible in a large part in developing the musical standards of the city and the Toronto Symphony to be one of the foremost on the continent. He said that City Council Members were becoming increasingly aware of the need for increased musical development in the city, that a similar view was held by Board of Education Members and that school children must benefit more each year through increased opportunities to become acquainted with and study music.

The Casavant Society in Toronto is presenting a series of five organ concerts with assisting choral groups. Marcel Dupré, French organist, assisted by his daughter Marguerite, pianist, was heard on Sept. 26. Kenneth Meek, Montreal organist, with the Loretto Abbey Choir conducted by Cesar Borré, appeared on Nov. 20. Virgil Fox, American organist, with Danforth Technical School Girls' Choir, conducted by Reginald C. Davis, will be heard on Feb. 5. Others to appear are: David Craighead, California organist, with the Lawrence Park Collegiate Girls' Choir conducted by Harvey D. Perrin, Mar. 19; and Quentin MacLean, Toronto organist, with the Oakwood Collegiate Choir led by A. E. S. Davison, Apr. 14. A special Saturday morning recital by Dr. Charles Peaker, with Quentin MacLean giving a talk and demonstration on the Casavant instrument, was held on Nov. 2.

The Toronto Symphony Orchestra is giving 26 "Pop" Concerts between Oct. 18 and April 11 in addition to the 15 Subscription Concerts from Oct. 22 to April 15. These, under Sir Ernest MacMillan and the associate conductor, Ettore Mazzoleni, will be supplemented by out-of-town events in Guelph, Kitchener and Hamilton, Ontario. There are also 10 Secondary School Concerts here.

Toronto Conservatory Events

The Toronto Conservatory of Music once again is presenting its series of "Wednesday Five O'Clocks." The six concerts given in the Conservatory Concert Hall, opened on Nov. 20. Three of the series are programs by the Parlow String Quartet. The others are a recital by Lubka Kolessa, pianist, now on the faculty of the Conservatory; a chamber orchestra conducted by Ettore Mazzoleni, its Principal; and a final concert by Greta Kraus, harpsichord, Cornelius Ysselstyn, viola da gamba, and Gordon Day, flute.

Trinity College in Toronto is presenting six Sunday Evening Concerts, which opened on Nov. 17 with the Second Year Students' String Quartet from Toronto Conservatory of Music, and Dec. 1, Greta Kraus, harpsichord, and Cornelius Ysselstyn, cello, were heard. On Dec. 15 a Student Concert presents Maud Smart, soprano, Lorne Sutherland and George Sutherland; others appearing are, Jan. 12, Clifford Poole, piano; Feb. 9, Edmund Hockridge, baritone; and March 9 another Student Concert will be given.

The Canadian Council of Laymen presented Fritz Kreisler and Lawrence Tibbett with the Toronto Symphony Orchestra conducted by MacMillan, at the Maple Leaf Gardens on Nov. 5. Mr. Tibbett substituted for Marjorie Lawrence, originally scheduled to appear.

Under the management of the International Artists, Lotte Lehmann will sing three Lieder programs, on Jan. 15, 22 and 27.

Recitals in New Brunswick

A recent visit by this correspondent to St. John, N.B., revealed considerable musical interest in that city. Five concerts are being sponsored by the Mutual Concert Series, The Saint John Y's Men's Service Club, and held in the High School Auditorium. Those to be heard are: Hilde Reggiani, coloratura soprano, and Bruno Landi, tenor, both of the Metropolitan Opera; Teresita and Emilio Osta, dancer and pianist; Braggiotti and Chaikin, duo-pianists; Lawrence Tibbett, the Gordon String Quartet and Ray Lev, pianist.

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N. Y. Concerts

(*Continued from page 23*)

for the soloist. Other vocal numbers were excerpts from Bach's Cantatas No. 151 and 72, offering the lovely Komm, Süsser Todt, and Mein Jesus will es tun. Mozart selections sung by Miss Vandermark included Non piu, Tutto ascoltai, and Non temer, amato bene. Instrumental numbers were the Bach Larghetto and Eine kleine Nachtmusik by Mozart. The singer displayed much taste and interpretative ability in the choice and projection of songs. But her use of a somewhat inflexible tonal method limited the clarity and effectiveness of her intonation as well as her singing range.

M. C.

Leonard Eisner Scores

Leonard Eisner, in his first New York afternoon recital, Nov. 28, displayed his art to noteworthy benefit, in a catholic program, Bach-Liszt, Beethoven, Casella, Brahms, Borodin, Rachmaninoff and Scriabine being featured. His playing is authoritative though never aggressive, tender yet virile, original in insight without egoism. And his technical equipment is vast, his tone luminous and rich —in short, brilliant pianism. T. P.

Vinaver Chorus Heard

The Vinaver Chorus, Chemjo Vinaver conductor, at its recital on Nov. 28 proved an organization to be reckoned with among the choral groups in this city. An ensemble of pleasing voices, well trained, of musicality and remarkable discipline. Vinaver not only is an imaginative and authoritative choral leader, but a composer who has something to say. His The Seventh Day (Sabbath Eve Service) for mixed chorus, organ and tenor solo is a deeply moving effort. It employs elements from the Polish Hasidic service, which sound like folksongs centuries old. This was the first performance of the work. Edouard Nies-Berger was the organist, who played with a great sense of coloring on his instrument. The tenor William Hess sang the difficult solo-part with great musicality and tonal beauty in a sweet, well trained voice.

The program opened with sacred music by Hassler, Ruffus and Palestrina, followed after intermission by secular works of Schubert, Brahms, Frederick Jacobi (first performance), Bartok and Korchmarev. A big audience was greatly appreciative and feted conductor, soloists and chorus. H. W. L.

Schneider and Kirkpatrick Give Mozart Sonatas

In a program which was a rare treat, Alexander Schneider, violinist, and Ralph Kirkpatrick, harpsichordist, appeared in a Mozart sonata recital on Nov. 29. The works were chosen from Mozart's different periods and included the Sonatas in A Major (K. 305) G Major (K. 379), E-flat (K. 481), F Major (K. 376), and A Major (K.526). Mr. Schneider and Mr. Kirkpatrick balanced each other perfectly, and the effect of the harpsichord instead of the piano was interesting and pleasant. The poetic reading given these lovely sonatas by Mr. Schneider was a pleasure to hear. His tone was pure velvet and his phrasing impeccable. Mr. Kirkpatrick played admirably, with a clear rhythmic style, but he could have relented somewhat from that strict style in the slow movements. This was especially true of the Adagio in the E flat Sonata. All in all, however, this was playing on a high plane. A. P. B.

Kraeuter Trio's Program

The Kraeuter Trio, consisting of Karl and Phyllis Kraeuter, violin and cello, and Grant Johanneson, pianist, played an interesting program, Nov. 30. Contrasting works were the B Major Brahms Trio; Vitebsk, by Aaron Copland; and a Trio in A Minor by Ravel. Especially fine playing was displayed by the group in a lovely blending of tonal qualities, which achieved a musicianly and colorful melodious texture. Both violinist and cellist are known for technical skill in this chosen field, and the pianistic work of Mr. Johannesen was subtle and brilliant. The Ravel Trio was notable for projection of atmospheric values, and the handling of the difficult quarter tone dissonances and dynamics of the Copland piece was excellent.

M. C.

Lucie Bigelow Rosen Displays Theremin Technic

In her seasonal concert appearance Lucie Bigelow Rosen once again brought the possibilities of the theremin to an interested audience, Nov. 30. She demonstrated her musicianly control of electric impulses and sound waves in a program of admirably diversified tuneful and ultra-modern works. Solo numbers included songs and arias arranged for her instrument from compositions of Respighi, Roussel, Elsmith, Malipiero; a fantastically difficult Stanza by Bernard Wagenaar; and Pièce Concertanto (1946) by Carlos Salzedo, accompanist for Mme. Rosen. The first portion closed with a beautiful delivery of the Pavane pour une Infante défunte, by Ravel. After the intermission, the Koutzen String Quartet (Boris Koutzen and Bernard Robbins, violins; Carlton Cooley, viola; Harvey Shapiro, cello), played the Koutzen String Quartet No. 2 (1936). The remainder of the program offered The Swan of Tuonela, by Sibelius, arranged for theremin, strings and piano, and concluded with a Phantasy for theremin, strings, oboe and piano by Bohuslav Martinu (Robert Bloom, oboe soloist). The novel final number was illustrative of the tonal values of the

(*Continued on page 33*)

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NEW PUBLICATIONS

Radcliffe College is offering a fifty dollar prize for the best composition, vocal or instrumental, not over four minutes in length to the students of the Seven College Conference (Barnard, Bryn Mawr, Mount Holyoke, Smith, Vassar, Wellesley and Radcliffe). Manuscripts must be written in ink, must bear an assumed name, and be in the hands of the Registrar of Radcliffe College by Apr. 3, 1947. The manuscript should be accompanied by a sealed envelope containing the contestant's name and address.

•

John Klenner, of Huntington, N. Y., has won the Coleman-Rose first annual competition with his Allegro and Air for oboe and strings. The prize consists of $200 in cash, and a guarantee of five orchestral performances with Joseph Rizzo, solo oboist of the Los Angeles Philharmonic. Albert Tepper of Boston received honorable mention for his Concertino. . . . Samuel Gardner's suite for strings, Country Moods, received its first performance, on Dec. 10 by the newly-formed Staten Island Symphony. Norman Dello Joio's Ricercari for piano and orchestra will be premiered in this country by the New York Philharmonic on Dec. 18 and 19 with the composer at the piano. Both works are published by G. Schirmer. . . . The woodcut artist, Bertram Zadig, has been commissioned by Schirmer to execute portraits of prominent composers in the firm's catalogue. The first subject is to be William Schuman. Word also comes from the firm that they have received the first shipment of musical toys from Czechoslovakia since the war.

•

Carl Fischer has taken over the Maxwell Kanzell book, How to Read Music. It is designed for the music student or teacher who wishes to advance his skill in sight-reading. Frank Hayden Connor, president of the firm, has announced the purchase of the William A. Pond and Robert Ellis music catalogues.

Richard Tetley-Kardos, American pianist, has been given exclusive performing rights of Antheil's Neo-Classic Piano Concerto in the U. S. Although performed in Europe by the composer, the work has never been heard in this country. . . . Warner Publications in Brooklyn have taken over two accordion works—Etude in D minor and Artiste Fantasie—by Sergei Matusewitch, the concert and radio accordionist. . . . The prize song selected by Horticulture magazine is Where a Garden Grows with lyrics by Olive Nichel and music by Irving Farrington. The song has been published by Bruce Humphries. . . . Naomi Watson recently sang Granville English's song, Kings, in Park Ridge, Ill.

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Books

ELEMENTARY TRAINING FOR MUSICIANS, by Paul Hindemith. Associated Music Publishers, Inc., N. Y. $4.

Hindemith has written this book on the premise that "the music student entering a class in harmony is in general insufficiently prepared with respect to basic principles—governing Rhythm, Meter, Intervals, Scales, Notation — and their correct application."

This book provides exercises to correct such gaps in knowledge. Hindemith pleads for a broad musical background, scorning the present trend of specialization, where a pianist knows only matters pertaining to his instrument, a singer pertaining to the voice, and so on. Each chapter is divided into three sections—Action in Time, Action in Space, and Coordinated Action, and progresses from simple to complex. Hindemith believes that no student should be admitted to harmony class unless he has mastered the exercises in at least the first two-thirds of the book. Nearly every aspect of music is touched upon, and the student who does master the material will have an enviable foundation for his subsequent studies. This is one of the most important and helpful texts of its kind ever published.

REALLY THE BLUES, by Mezz Mezzrow and Bernard Wolfe. Random House, New York. $3.

Mezz Mezzrow, born Milton, is a well known jazz clarinetist who has had his ups and downs. He was reared in a tough section of Chicago, picked up jazz from the Negro musicians who came up from New Orleans, has been in jail a few times, and has made discs that are prized by collectors of jazz. In this book he tells all—or, rather, writer Bernard Wolfe does.

This is the type of book that probably will have a sensational sale. It is frankly written—if not overwritten—with emphasis on the hectic twenties. Not only do famous jazzmen like Bechet, Beiderbecke, Armstrong, Condon, Noone, Teschemacher and others take leading roles, but less musical figures make their entry, people like Al Capone and Legs Diamond.

Mezzrow's message is not unfamiliar. He decries symphonic music, commercial jazz and adaptations of the pure New Orleans style. The revelation came to him in Hart's Island, where he was serving as the guest of the city. For years, he says, he had been trying to play true jazz, and it was there that he found himself. "It was *right*—not Chicago, not Dixieland, not swing or jump or Debussy or Ravel, but *jazz*, primitive, solid, rocking and weaving." And now Mr. Mezzrow is satisfied; satisfied enough to have his epitaph all figured out and his memorial arranged (see p. 333). Jazz, it's wonderful.

OPERAS AND MUSICAL COMEDIES, by J. Walker McSpadden. Thomas Y. Crowell Co., N. Y. $3.50.

A large, complete and up to the minute reference book for opera, containing, also, accounts of the better known musical comedies. This volume lists over a thousand operas and gives details and stories of three hundred and fifty in general use. Musical illustrations and leading themes are presented and interesting biographies of the composers add to the study values of the book.

The material is arranged historically, according to nationalistic divisions, and composers are treated in chronological order, establishing a continuity of art development on the lyric stage. An extensive index of composers and works is appended, offering a useful operatic dictionary. This is an excellent compendium for the musician's library.

For Piano

PRELUDE, CANZONET, CAPRICE, by Isadore Freed. Elkan-Vogel Co., Inc., Philadelphia. 60c, 60c, and 75c, respectively, or $1.75 complete.

Although these three pieces are published separately, Ray Lev, to whom they were dedicated, plays them as a unit in recital. The Prelude is a sturdy sketch abounding in heavy octave passages. A gentler note is present in the Canzonet, while the Caprice is what its name suggests—a fast moving brilliantly written study. The works on the whole are skilfully constructed and of more than moderate difficulty, but possess individuality and melodic appeal.

FIVE TWO-PART INVENTIONS, by Paul Creston. G. Schirmer, Inc., N. Y. $1.25.

This is not symptomatic of the classic—back to Bach—movement, for the harmonies are dissonant in the extreme. Formally all five show admirable technical ability, and if played at the correct tempo and with a knowledge of the modern idiom, the dissonances should not sound too obtrusive.

PALESTINIAN DANCE, by Julius Chajes. Edward B. Marks Music Corp., N. Y. 75c.

Simply written for the piano, this piece utilizes a typically Eastern minor mode. It is short, consisting of an andante section between two allegros. There also are many rhythmic alterations.

For Violin and Piano

CAPRICE No. XXIV, by Nicolo Paganini; edited and fingered by Joseph Fuchs and original piano acc. by Lillian Fuchs. M. Witmark & Sons, N. Y. $1.

This is the most famous of all Paganini works. It was originally written for unaccompanied violin but has been transcribed in many forms. The present version calls for piano accompaniment of a slightly more elaborate nature than most equivalent editions. Like the two Caprices that were reviewed last month, this also is for the virtuoso only.

THE FLIGHT OF THE BUMBLE-BEE, by Rimsky-Korsakov; trans. by Benno Rabinof. Mills Music, Inc., N. Y. 75c.

Rabinof's transcription does not alter the violin part to make it more difficult than it is. It closely follows the original and the piano accompaniment is very modest.

POEME, by H. J. Gold. Interstate Sales Co., N. Y. 45c.

Conservatively written, this piece does not show any great flights of imagination but is a useful work for young violinists. The piano accompaniment is simple and the violin part is given several cantilenas that call for an abundance of vibrato.

For Voice and Piano

SONGS MY TRUE LOVE SINGS, compiled by Beatrice Landeck with piano settings by Charity Bailey. Edward B. Marks Music Corp., N. Y. $1.

This is an album "Of Immortal Love Songs for Voice and Piano or Guitar." It contains many old ballads that have taken their place in American folk song, and the material ranges from Barb'ry Ellen, Lord Rendal and The May Day Carol to Molly Malone and The Old Maid Song. Thirty-two songs are included in the collection which, incidentally, helps to perpetuate a mistake. The popular Passing By does use a poem that first appeared in Thomas Ford's Music of Sundry Kinds (1607) though the music presented here is not by Ford nor by Purcell, but by the late E. Purcell-Cockrane.

FOUR SONGS FOR SOPRANO, by Ernst Bacan. Music Press, Inc., N. Y. $1.

These four songs are the Lord of Ev'rything to a poem by Janet Lewis, These Yellow Sands and Where the Bee Sucks, both by Shakespeare, and Epitaph, with words by Edna St. Vincent Millay. As usual with Bacon, these songs are competently written, with meaningful melodic contours and accompaniments that are more than merely harmonic fillers.

THE LAMB and MEMORY, by Theodore Chanler. Associated Music Publishers, Inc., N. Y. 60c each.

Both of these songs are set to poems by William Blake. The Lamb is simple and flowing, as befits the childlike nature of the verse. Memory is rather more complicated, though it also has the naive and open quality that the words require. Both are for medium voice.

VOODOO SPIRITS, by Frank La Forge; lyrics by Della Hayward. Carl Fischer, Inc., N. Y. 75c.

This song is part declamatory and would make a good specialty number for a robust voice. The accompaniment abounds in agitated tremolos and heavy chordal effects. The words are in Negro dialect: "Lawdy, it's de debbil, He's a-poun'-in on de wall . . ."

Boys, by Gustav Klemm. Oliver Ditson Co., Theodore Presser Co., Distributors. Philadelphia. 50c.

Set to words by Elizabeth Evelyn Moore, the music is supposed to be sung by a father whose son has been playing havoc with household furniture. The music is logically constructed, with several programmatic effects.

SATB

ONLY A PIN, by Donald Phillips; THE DAY IS DONE, by J. S. Bach; OVER THE STARS THERE IS REST, by Franz Abt. G. Schirmer, Inc., N. Y. 16c, 12c, and 15c, respectively.

Only a Pin has a humorous lyric by an unknown author and is sung with piano accompaniment; it should make a good encore number. The Bach is set in E minor by Robert Hernried and the Henry S. Drinker translation is used for the lyrics. The last mentioned is *a cappella*, as is the Bach, with piano accompaniment for rehearsal. It is tastefully arranged by Van A. Christy.

WHOA! MULE, WHOA!, arr. by Maurice Matteson. Hall & McCreary Co., Chicago. 18c.

Another traditional folk song, this time a

(*Continued on page* 31)

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RECENT DISC RELEASES

Orchestral

GLAZOUNOFF: The Seasons — Ballet. Dallas Symphony, dir. Dorati. Victor set M-DM-1072, 4 discs, $4.85.

JÄRNEFELT: Praeludium and Berceuse. National Symphony, dir. Kindler. Victor 10-inch disc 10-1245, 75c.

MOUSSORGSKY-RAVEL: Pictures at an Exhibition. N. Y. Philharmonic Orch., dir. Rodzinski. Columbia M-MM-641, 4 discs, $4.85.

STRAVINSKY: Ebony Concerto. Woody Herman Orch., dir. Stravinsky. Columbia disc 7479-M, $1.

WILDER: Air for Oboe; for Bassoon; for Flute; for English Horn; Slow Dance; Theme and Variations. Columbia String Orch., dir. Frank Sinatra. Columbia M-637, 3 discs, $3.85.

Instrumental

DUPRE: Variations on a Noël. E. Power Biggs (organ). Victor disc 11-9329, $1.

GRUENBERG: Violin Concerto. Jascha Heifetz, with San Francisco Orch., dir. Monteux. Victor M-DM-1079, 4 discs, $4.85.

LISZT: Hungarian Rhapsody No. 2. Alexander Brailowsky (piano). Victor disc 11-9330, $1.

OLD MUSIC BOX MELODIES. Bornand Music Box Record Co., set RB-1, three 10-inch discs, $5.25.

MILHAUD: La Bal Martiniquais. Robert and Gaby Casadesus (duo-pianists). Columbia disc 71831-D, $1.

Vocal

BELLINI: Casta Diva (Norma); PONCHIELLI: Suicidio (Gioconda). Zinka Milanov (sop.) and Victor Orch., dir. Weissmann. Victor disc 11-9293, $1.

BIZET: Excerpts from Carmen. Gladys Swarthout (mezzo), Licia Albanese (sop.), Ramon Vinay (tenor), Robert Merrill (bar.), Thelma Votipka (sop.), Lucielle Browning (sop.), Cehanovsky (bar.), Anthony Amato (bar.), and Victor Chorale and Orch., dir. Leinsdorf. Victor M-DM-1078, 6 discs, $6.85.

BRAHMS: Liebeslieder Waltzes. Pierre Luboschutz and Genia Nemenoff (duo-pianists), with Victor Chorale, dir. Robert Shaw. Victor M-D-1076, 3 discs, $3.85.

CHRISTMAS HYMNS AND CAROLS. Victor Chorale, dir. Robert Shaw. Victor M-1077, 3 discs, $3.85.

HANSEL AND GRETEL, narrated by Basil Rathbone, Jane Powell, and Ted Donaldson, with orch. dir. Carmen Dragon. Columbia M-MM-632, 4 discs, $4.85.

MASSENET: Vision Fugitive (Herodiade); THOMAS: Chanson Bachique (Hamlet). Robert Merrill (bar.) and Victor Orch., dir. Morel. Victor disc 11-9291, $1.

MEYERBEER: O Paradiso (Africana); VERDI: Ma Se M'è Forza Perderti (Ballo in Maschera). Jan Peerce (tenor) and Victor Orch. dir. Weissmann. Victor disc 11-9295, $1.

PUCCINI: Madame Butterfly — Love Duet; Un Bel Dì; Flower Duet; Addio. Licia Albanese (sop.), James Melton (tenor), Lucielle Browning (sop.) and Victor Orch., dir. Weissmann. Victor set M-DM-1068, 3 discs, $3.85.

RUSSIAN OPERATIC ARIAS: TCHAIKOWSKY: Prince Gremin's Air (Onegin); RIMSKY-KORSAKOFF: Song of the Viking Guest (Sadko); BORODIN: Prince Galitsky's Air (Prince Igor); MOUSSORGSKY: Drinking Song (Boris Godounoff); Song of the Flea; DARGOMIJSKY: Miller's Air (Roussalka). Alexander Kipnis (bass), Anna Leskaya (sop.), Ilya Tamarin (tenor), and Victor Orch., dir. Berezowsky. Victor M-1073, 3 discs, $3.85.

TREASURY OF GRAND OPERA: WAGNER: Prelude to Lohengrin (Toscanini and NBC Orch.); LEONCAVALLO: Pagliacci Prelude (Leonard Warren and Victor Orch., dir. Weissmann); VERDI: Ritorna Vincitor, from Aida (Zinka Milanov and Victor Orch., dir. Weissmann); GOUNOD: Soldiers' Chorus, from Faust (Victor Chorale and Orch., dir. Robert Shaw); BIZET: Habanera, from Carmen (Gladys Swarthout and Victor Chorale and Orch., dir. Leinsdorf); VERDI: Un Di Felice, from Traviata (Albanese, Peerce, and Victor Orch., dir. Weissmann); MOZART: Il Mio Tesoro, from Don Giovanni (Melton and Victor Orch., dir. Weissmann). Victor M-1074, 4 discs, $4.85.

VERDI: Anvil Chorus; WAGNER: Bridal Chorus. Victor Chorale and Orch., dir. Robert Shaw. Victor disc 11-9294, $1.

VERDI: Eri Tu (Ballo in Maschera); Credo (Otello). Leonard Warren (bar.) and Victor Orch., dir. Weissmann. Victor disc 11-9292, $1.

WAGNER: Erzählung der Waltraute (Götterdämmerung). Blanche Thebom (mezzo) and Victor Orch., dir. Weissmann. Victor disc 11-9293, $1.

None of the month's orchestral records is particularly distinguished, except that a complete recording of Glazounoff's ballet has long been out of the catalogues, and this new version by Dorati fills the gap. The music is conventional, and most people will recognize the Autumn excerpt. Dorati's orchestra sounds well, has been excellently recorded, and is conducted with precision. An equally good recording is the Pictures at an Exhibition. This is the only modern version of the Ravel orchestration available, and while it is not as sensitive as the old Koussevitzky set, the latter is an archaic recording.

Stravinsky composed his Ebony Concerto for the Woody Herman jazz band, and while it is not as successful an excursion into syncopation as Ragtime, its distorted rhythms and melodies may be of interest. It is difficult, however, to find anything interesting in the dull Wilder pieces, which marks the debut of Mr. Sinatra as a conductor. Neither fish, fowl, nor good red herring, they mix Debussy with sweet jazz in an unpalatable fashion.

Heifetz in Gruenberg Concerto

An eclectic quality is present in the well-recorded Gruenberg Concerto, which Heifetz commissioned from the composer. On one hand there is a cosmopolitan technique that echoes orthodox violin concertos by European composers; on the other, a use of American folk material and hints of jazz. Whatever the musical merits of the work, it gives Heifetz a wonderful chance to show his technique, which he does without inhibition.

La Bal Martiniquais was inspired by rhythms, including the beguine, from the island of Martinique. Milhaud has polished them a bit, put them into a Gallic melodic setting, and made an attractive, peppy two-piano piece. Gaby and Robert Casadesus—husband and wife—play well, though the recording is somewhat metallic.

It seems that many people today have rediscovered music boxes—the kind that used to solace grandmother and play, over and over again, Jingle Bells, or Home, Sweet Home. The sponsor of Old Music Box Melodies owns a large collection, and has recorded several. Holy Night, Silent Night, O Sanctissima, Ave Maria, Adeste Fidelis, Three Old Waltz Melodies, and Three Operatic Airs are the tunes represented in this set.

Shaw Conducts Chorale

Robert Shaw has been very active in the last few months, and is represented by quite a few discs. Most interesting of the series is the recording of Brahms' Liebeslieder Waltzes, one of the loveliest things to come from his pen. He originally wrote them for piano duet and vocal quartet, but indicated that several could be sung by a chorus. This is the first time the work has appeared in that form in the Victor catalogue, and there is a good-natured, warm flow to the music that makes it especially apt for the Christmas season.

The ideal musical Christmas gift, however, would be the Christmas Hymns and Carols that the Chorale has made. Sung a cappella, Shaw has made a fine choice, and a full one, also. Twenty-five selections are contained on the four discs, and they range from the most popular, such as O Little Town of Bethlehem, Come All Ye Faithful, Hark the Herald Angels Sing, or God Rest Ye Merry, Gentlemen to more unfamiliar ones like the Praetorius Lo, How a Rose E'er Blooming, or Patapan. The recording is clear, and the music is much better sung than in most comparable albums.

Opera in Shoals

The last two months have seen an unprecedented arrival of operatic discs and albums in a quantity reminiscent of acoustic days. Most of the material, however, consists of duplication of music already well represented in the catalogues. The Treasury of Grand Opera, for instance, contains nothing that can not be found—in most instances better sung—previously recorded, and its only virtue is the better quality of sound.

The same is true of the Carmen and Butterfly albums. The latter contains the three most popular excerpts from the opera, and one wonders why Victor did not repress the appropriate sides from the Gigli-dal Monte set. Melton is far from being the ideal Pinkerton, just as Swarthout is far from being the ideal Carmen. The Bizet set, however, is on the whole a competent task. It contains the excerpts everybody will want, and is sung with a good degree of accuracy.

A more interesting departure is the album of Russian operatic arias sung by Kipnis. Few have been recorded since the days of Chaliapin, and all of the music is worth hearing. The Miller's Aria from Roussalka, for instance, is irresistible, the aria from Sadko melodically attractive, and the Boris excerpt dramatically tingling. Kipnis is joined in the latter by Tamarin and Leskaya; otherwise the album is his alone. The bass is in superb voice, and his interpretations have the ring of authenticity.

R. K. S.

More Children's Sets

To the children's set listed last month, the following might be added (all are Columbia albums): Haensel and Gretel is narrated by Rathbone, Powell and Donaldson, with an additional five members in the cast, and Humperdinck's music filling the gaps and providing a background (set M-MM-632, four discs). There also is an album of nursery songs sung by Gene Kelly and a vocal quartet, with orchestra conducted by Paul Affelder (set J-MJ-26, two ten-inch dises). Don Lyon narrates Little Black Sambo, to which Leonard Gregg has written music, (set J-MJ-28), and Gene Kelly narrates The Shoemaker and the Elves, which has music composed and conducted by Lehman Engel (set J-MJ-29).

Heritage Series

During the golden age of opera, Victor brought out discs by many of the day's greatest artists. Recorded acoustically, they were dropped from the catalogue at the advent of electrical recording, and many of them now are collector's items.

Victor is now releasing re-pressings of those discs in its Heritage series. Pressing the original masters on vinylite, the original surface noise has been greatly reduced, and while the orchestral accompaniments are tentative, the voices sound nearly as good as those recorded today. As for the relative merits and demerits of interpretation and vocal splendor, the listener must judge for himself.

Five plastic discs have been issued as the first of the series. Each sells for $3.50, and should appeal to connoisseurs of singing. The honor of the first goes to Frances Alda, with her Jan. 25, 1910 recording of the Salce, Salce and the Ave Maria from Verdi's Otello (disc 15-1000). Tetrazzini is represented by the Voi che Sapete from Mozart's Figaro and the Polonaise from Thomas' Mignon (recorded in 1908, disc 15-1001). Baritone Mario Ancona is heard in the Dio Possente from Faust (recorded Feb. 27, 1907) and the Eri Tu from Verdi's Ballo in Maschera (recorded April 3, 1907—disc 15-1002). Two 1910 recordings by Marcel Journet are the Piff! Paff! from Meyerbeer's Hugenots, and the Au bruit lourd des marteux from Gounod's Philemon and Baucis (disc 15-1003). Finally, Caruso sings the Ah! fuyez douce image from Massenet's Manon, and the Rachel, quand du Seigneur from Halévy's Juive (disc 15-1004). The latter is especially interesting because it shows the tenor at two stages of his development, since the Massenet aria was recorded on Dec. 27, 1911, and the Halévy on Sept. 14, 1920, shortly before his death.

New Publications

(*Continued from page 30*)

spirited humorous piece with a cleverly contrived setting that has many interesting effects. The harmonies are rather conventional and the work, sung to piano accompaniment, is not too difficult.

SSA

TOREADOR SONG, by Bizet; SNOWFLAKES, by Frederick H. Cowen; WITH JOCKEY TO THE FAIR, arr. by Robert Sedgwick; THE YOUNG RECRUITS, by Bizet. Carl Fischer, Inc. 16c, 15c and 16c, respectively.

All are performed with piano. Both Bizet numbers are from the opera, Carmen, the first mentioned is arranged by Harley-Aschenbrenner and the second is by Robert Sedgwick who is responsible for the Snowflakes and the English folk-song, With Jockey to the Fair. These are not too complicated and should be welcome among amateur groups, as well as professionals.

THE NIGHTINGALE, by Tchaikovsky. C. C. Birchard & Co., Boston. 16c.

This popular classic is here arranged by Morten J. Luvaas. It opens with a solo for the first soprano and has a modest accompaniment which is optional.

THERE WAS A MAN OF NEWINGTON, by George Jokl. Bruce Humphries, Inc., Boston. 15c.

This nursery rhyme has a pleasant scherso-like treatment and should make an excellent encore number.

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IN SCHOOLS AND STUDIOS

Peabody Conservatory Plans Chamber Concerts

BALTIMORE. — The Peabody Conservatory of Music, through its director, Reginald Stewart, announces chamber music concerts: Jan. 7, Albeneri Trio, assisted by Cecil Figelski, violist; Jan. 21, Kroll String Quartet, with Mr. Figelski and George Naikrug, cellist, assisting; Feb. 10, Gordon String Quartet, with Mr. Figelski; Feb. 22, Budapest String Quartet, assisted by Frank Sheridan, pianist; March 1, London String Quartet; March 24, Gregor Piatigorsky, cellist, and Reginald Stewart, pianist.

Lucille Burnham and Bertram Rowe Heard

Lucille Burnham, pianist, and Bertram Rowe, baritone, appeared on the "Kellogg Gems" series, Dec. 2, at the Little Theatre of the YMCA. Donald Rowe accompanied the singer. Miss Burnham gave tasteful performance to numbers by Bach-Liszt, Chopin and others, and Mr. Rowe revealed a voice of natural beauty and discerning interpretation in excerpts of Handel, Brahms, Wolf and songs in English, including one of his own, Sea Fever. D. B.

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Announces Pre-Debut Pupils' Series

Raymond Bauman, head of the Beau-Monde Studios, New York, is offering a series of pre-debut concerts by his artist-students, including appearances by Gertrude Melinsky, soprano, and David Baker, pianist; Celine Cohen, pianist; V. A. Waltenberg, vocalist; Marcia Moran, soprano. Mr. Bauman will also give a concert. David Baker plays with the Portland Symphony this month.

The Beau-Monde Studios provide classes in harmony, voice, diction, composition and other subjects, and Mr. Bauman is assisted by J. Colleye, teacher of French; Mr. Polnauer, German instructor, who also teaches violin and chamber music; and Allen Wayne, ballet and choreography. There is a recording apparatus, with recordings made by Mr. Bauman, who formerly made records for Victor.

An arranger and transcriber, Mr. Bauman is planning to publish a series of Handel's arias and some of J. S. Bach's songs, and several original works, in addition to a textbook for music students and a series of vocal studies.

Alexis Sandersen Pupils Heard Widely

Alexis Sandersen has a large number of pupils active in opera, concert, radio and church work. Rosemarie Price, 18-year-old lyric coloratura soprano, after winning a competitive audition, was presented in Carnegie Hall on Dec. 1 by Norvell, lecturer. Norvell plans to present her in longer recitals several more times this season. Eda Montevan, soprano, took the part of Countess Olga in a concert version of Fedora in Carnegie Hall on Dec. 14. Mirabel Ninsen, coloratura, and Woodrow V. Lucas, baritone, gave a joint recital in Mr. Sandersen's studio on Dec. 8. Miss Hinsen is soloist at the West End Collegiate Church.

STUDIO NOTES

The Society of Music and Associate Arts, Constance N. Tallarico, president, met in the Hunter Alumnae Room, Hotel Woodward Annex, on Nov. 19.

The Opera Group, assisted by the Senior Orchestra of The Mannes Music School, presents Mozart's Cosi Fan Tutte on Feb. 12 and 13 at the Hunter Playhouse, New York.

The New York College of Music presented senior students of voice, piano and violin, at Steinway Hall on Dec. 2.

The Oberlin Musical Union and the Conservatory Orchestra, directed by Maurice Kessler, performed Handel's Messiah on Dec. 1 at the Oberlin Conservatory, Oberlin, Ohio. Soloists were Nellie Stuart, soprano; Harold Haugh, tenor; and Daniel Harris, bass, all of the conservatory faculty; and Maurine Parzybok, contralto. Leo Holden was at the organ, Beryl Ladd at the harpsichord.

Alfred Alcaro of the Alcaro Music Studios, who last year presented an accordion ensemble in Town Hall, plans to enlarge the work this year and to add violins. He seeks additional accordion players, and suggests those wishing to join this symphonic group should contact him at his Bronx, New York, address.

The Musical Art Society of Hampton Institute, Va., is presenting recitals by: Jan. 11, Dorothy Maynor, soprano; Feb. 25, Rosario and Antonio; and one in March, still to be announced.

IRMA SWIFT,
teacher of voice, presented Emma Foos, contralto, in recital at Hunter College on Dec. 3, and a group of her artist-students in Steinway Hall, Dec. 12. Other programs scheduled for singers from the Swift studio include Barbizon-Plaza, March 5; Carnegie Chamber Music Hall, April 22; Hunter College, May 5 and June 19, and a Town Hall recital by Miss Foos on May 4.

Huss Work Heard by Teachers

A feature of the monthly meeting of the Associated Music Teachers' League at Steinway Hall, New York, Nov. 14, was the performance of the first movement of the Piano Concerto in B major, Op. 10, by Henry Holden Huss with the composer at the piano. On Dec. 1, Mr. Huss appeared at the Westover School, Connecticut, in a lecture-recital which presented vignettes of his intimate chats with famous composers such as Tchaikovsky, Paderewski, Saint-Saens, Mahler, and Dvorak (who gave him the mss. of themes from his New World Symphony).

Naumburg Board Adds Schuman and Copland

At the recent annual meeting of the board of directors of the Walter W. Naumburg Foundation, William Schuman and Aaron Copland were added to the membership. The present board consists of Walter W. Naumberg, president; Ernest Hutcheson, vice president; Mrs. Walter W. Naumburg, secretary and treasurer; directors: Aaron Copland, Daniel Gregory Mason, Louis Persinger, William Schuman, Roy Dickinson Welch, Willem Willeke.

Organ Institute Founded in Methuen

METHUEN, MASS.—The famous organ in Methuen, dating back to 1857, when construction on it was begun by the Walcker Company in Germany, is now being renovated. It is in the process of becoming completely up to date, both mechanically and tonally. This has been made possible by a group of music-lovers known as the Trustees of the Methuen Memorial Music Hall, Inc. They are raising funds for this purpose as well as for the organization of an Organ Institute. With Arthur Howes as director, and a board of governors including Archibald Davison, Moses Stevens and Wallace Goodrich, the Institute will present concerts and conduct master classes during the summer months.

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N. Y. Concerts

(*Continued from page 29*)

theremin when employed for orchestral color. M. C.

Paganini Quartet in Beethoven

The Paganini Quartet (Messrs. Henri Temianka, Gustave Rosseels, Robert Courte, Robert Maas), recently heard in two concerts of the New Friends of Music, gave its own concert in Town Hall on Nov. 30. Beethoven's three Rasumofsky quartets were presented; and the four beautiful Strads again sounded in a marvelous blending notwithstanding a few trifling flaws. The interpretation however appeared somewhat intellectual. A capacity audience enjoyed the performance and responded with warm applause. H. F. K.

Frieda Hempel's Song List

Frieda Hempel's yearly recital (Dec. 1) is one of the gatherings of those who come to pay homage to a great artist who symbolizes the "golden age" of opera. The shadows of Caruso and Scotti hover around, and the abundant applause greeting Miss Hempel echoes from the memories of the days when she was one of the pillars of the Metropolitan Opera House. Her recital is a good "show," and Mme. Hempel is lovely to watch in the grace and attractiveness of her stage appearance. In arias and Lieder by Mozart, Haydn, Schubert, Grieg, Wolf, Franz, she again displayed her excellent phrasing, diction and unerring sense of pitch. One has to thank her for bringing back to the concert-program the sensitive compositions of Robert Franz, who ranks with Schumann among those who admire the intimate charm of his *oeuvre*. In folksongs, a specialty of Mme. Hempel she again proved her familiarity with the interpretation of this colorful material. With encores during and after the official bill, Mme. Hempel acknowledged the great applause of the almost sold out auditorium. H. W. L.

Bach-Bartok at New Friends

One can hardly think of a greater contrast in musical style than the one shown in the program of the concert of the New Friends of Music in Town Hall on Dec. 1: two sonatas for clavier and violin by Johann Sebastian Bach and the late Bela Bartok's fourth string quartet. Yet contrast does not mean contradiction, especially when the music is being presented with such a high degree of perfection as Messrs. Alexander Schneider, violin, and Ralph Kirkpatrick, harpsichord, did in the Bach sonatas, and the Guilet quartet in the Bartok quartet. Mr. Schneider and Mr. Kirkpatrick offered the B minor and the E major sonatas admirably in every respect; Bach's music came in its crystal clear purity, yet by no means dry, nor cerebral; the deep understanding the artists felt was fully communicated to the listeners. Equally captivating was the playing of the Guilet quartet (Daniel Guilet and Jac Gorodetzky, violin, Frank Brieff, viola, Lucien Laporte, cello). Bartok's work is not only exceedingly rich in colors—some sound effects almost reaching the verge of music—but also of a dynamic drive which keeps the listener breathless throughout. The four artists mastered the enormous difficulties of the work marvelously and brought forth the elan as well as the tenderness of Bartok's work. The ardent applause was richly deserved. H. F. K.

Mack Harrell's Song Offerings

Mack Harrell, leading baritone of the Metropolitan Opera, was heard in recital, Dec. 1, programming a group of Pergolesi airs from the Salve Regina; seven delightful songs from Schwanengesang, by Schubert; American songs by Everett Helm, Samuel Barber and John Duke; French compositions of Duparc and Ravel and a concluding group of fine old "gambling" ditties collected by John Jacob Niles. The gifted singer has established himself in former hearings as a consummate artist and interpreter, especially in the realm of lieder, of which he is a notable exponent. Though not always in his customary best vocal form, Mr. Harrell gave a pleasurable performance colored by the assets of diction and admirable poise which distinguish his singing. It was gratifying to hear the American contemporary and folk-music listed on the program. George Reeves played excellent accompaniments. M. C.

Jeanne Rosenblum Plays Naumburg Recital

Jeanne Rosenblum, talented young pianist, winner of one of this year's Naumburg Foundation awards, was heard on Dec. 2 under the auspices of the foundation. Her program included the Toccata, Adagio, and Fugue in C minor by Bach, Beethoven's Sonata Op. 31, No. 2, Capricci and Intermezzi from Brahms' Op. 76, 117, 116, and 118, a Chopin Nocturne; Silhouette, and Night Winds by Mason; Prokofieff's Visions Fugitives, and Scriabine's Sonata No. 4. Miss Rosenblum has a nice feeling for Bach. She exhibited a clean technique and smooth tone which made it effective. Her interpretation of Beethoven was not so successful. The Adagio was exaggerated, with too conscious an attempt to emotionalize it. The player's technique was shown to good advantage in the Brahms works, which in the more lyrical parts were tonally beautiful—especially Intermezzo No. 2. She shone in her interpretation of the Prokofieff, demonstrating a fine understanding and imagination appropriate to the work. This was also true of the Scriabine Sonata, where she displayed excellent comprehension of its style and form. A. P. B.

Max Kotlarsky in Keyboard Works

Max Kotlarsky on Dec. 2, played a taxing piano program that began charmingly with Mozart (Rondo in A minor), progressed through a noble Beethoven Sonata (Opus 111) to Arthur Benjamin's Elegiac Mazurka—a stately performance—Martinu and Karol Rathaus works and Alan Hovhaness' Artimis, written for the recitalist. In the last, the compelling *martellati* had the brazen quality of great chimes. A concluding group, which included a house-rocking version of Joaquin Nin's Iberian Dance, made a dramatic ending for this admirable recital. T. P.

Samuel Sorin

Samuel Sorin on Dec. 3 was brilliant in a kaleidoscopic piano program. He revealed exquisite pianissimi in Couperin's Carillon de Cythere, whimsy in Bartok's Mikrokosmos excerpts, captivating atmosphere in Griffes' Nightfall, superb command of the keyboard in the Strauss-Tausig Man Lives But Once, infinite appeal in Chopin's B minor Sonata, and scholarship in Beethoven's Thirty-two Variations in C minor. These qualities combined to make the event an unusually delightful experience. T. P.

Walter Hautzig's Piano Program

Walter Hautzig, pianist, in his recital on Dec. 4, presented Bach's French Suite in G Major; Andante Sostenuto, Op. 82, No. 2, by Reger; Schubert's Impromptu in A-flat major, Op. 142, Chopin's Sonata in B minor; first performance of Walter Hendl's Three Short Stories; General Lavine-Eccentric by Debussy, transcriptions of two songs by Rachmaninoff, and Liebesfreud by Kreisler-Rachmaninoff. Mr. Hautzig gave the Chopin Sonata an eloquent and impassioned reading, exhibiting a beautiful, mellow tone, at once delicate and rounded. He has a fine technique, with good digital control, and this stood him in good stead in the difficult passages of the sonata. The work needed, however, somewhat more in the way of vigor and intensity. He also has a good comprehension of the Romantic style. In the Bach Suite, there was some overemphasis of pianissimo effects, especially in the lower voices. Mr. Hautzig did well by the modern works. Hendl's pieces were charmingly performed, as was Debussy's, in which he aptly caught the humorous and capricious spirit. A. P. B.

Times Hall

Paul Drozdoff Performs

Russian music was featured in the recital by Paul Drozdoff, Nov. 19. The pianist has achieved an enviable reputation in recent years as an interpreter of Slavic compositions and his most outstanding playing was in the selections from this school. Mr. Drozdoff began with the Etudes Symphoniques

(*Continued on page 34*)

ADDRESSES WANTED

The Musical Courier desires to obtain the present addresses of the following:

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N. Y. Concerts

(Continued from page 33)

of Schumann and concluded with Liszt's Fantaisie quasi Sonata. Among Russian numbers was the Gretchaninoff Sonata, ably delivered, which brought applause for performer and for the composer, who was present. Others listed were two Preludes by Rachmaninoff, two Fairy Tales by Medtner, two Preludes and a Polka by V. Drozdoff, Theme and Variations by Glazounoff. M. C.

Sara Sokolsky-Freid, Pianist

Sara Sokolsky-Freid was heard Nov. 20 in a recital of instrumental selections which commenced with an Organ Prelude by Bach arranged for piano by Siloti. The player continued with a Chromatic Fantasie and Fugue of Bach; a Schumann Fantasie in C Major; three Chopin numbers; the Isolde's Love Death, Wagner-Liszt; two Debussy Preludes and Bernard Gabriel's Dance of the Atoms. An expert technician and an evident student of style and proportion, Miss Sokolsky-Freid played with overcaution. A more spontaneous approach would free her pianistic gifts to the full extent indicated by her sensitive handling of melodic details. M. C.

Norma Farber in Vocal Evening

Norma Farber, in a recital of choice, unfamiliar songs, presented an unusually interesting program on Nov. 24, ably seconded by Verona Durick at the piano. This soprano's voice, very effective at times, was nevertheless not up to the high taste brilliantly displayed in her choice of selections. But she had the excellent idea to speak her translated lines before singing. A fine German group contained Brahms' Och Moder, Ich well en Ding hang, charming in effect. The Cherry Tree (S. L. M. Barlow), Anguish (Normand Lockwood), Chatterton (David Diamond) from manuscript, and four songs by Theodore Chanler, who was present (also from ms. and three of them first performances), made a specially attractive group. Debussy and Fauré were sung in beautiful French—in fact, the recitalist's diction was quite admirable in all languages. The rest of the program was Spanish, with a beautiful La Virgen esta lavando (arr. Maria de Onate), and some delightful De Falla for a most happy conclusion. T. P.

Belle Duke Sings

Belle Duke, mezzo-soprano, on Nov. 24, showed musical understanding, tasteful interpretation and a basically good voice. Her intonation was not always sure and she made a few slips which appeared due to inexperience rather than fundamental faults. In the lower vocal range the timbre was more commendable than in the high floritura and sustained passages. Listed on the program were arias of J. S. Bach, J. C. F. Bach, and the Parto, Parto, from Mozart's Titus. Five of Brahms' Lieder, French songs by Debussy, Poulenc and De Severac and a concluding group of American numbers by Tom Waring, John Duke, Harry Burleigh, Paul Nordoff and Charles Griffes. One wonders why Lament of Ian the Proud was chosen in preference to more suitable Griffes compositions. Milne Charnley played exceptionally good accompaniments. M. C.

Kensely Rosen, Violinist

A violin recital of vitality and artistry was given on Nov. 25 by Kensely Rosen, his first New York appearance. Besides the Tartini-Kreisler Variations on a Theme by Corelli and sonatas by Brahms and Bach (the latter the No. 3 for violin alone), he offered the first New York performance of George F. McKay's Concerto No. 1, Op. 49, the first American hearing of Antal Molnar's Fantaisie Hongroise and Three Hebrew Melodies by Jacques de Menasce. Mr. Rosen encompassed all these styles in masterly fashion, both tonally and interpretatively. His skilful bow not only brought glowing life to the established music, but gave the contemporary works performance of understanding and temperamental affinity. The McKay score especially had enough inherent substance to make a highly effective vehicle for Mr. Rosen. His musicianly accompanist was Otto Herz. D. B.

Burnette Bradley in Kilpinen Score

An interesting program introduced Burnette Bradley, mezzo-soprano, to New York on Nov. 26. Her first group had two Bach excerpts, then jumped to three Hindemith numbers. Next came the Lieder um den Tod (six songs) by Yrjö Kilpinen, contemporary Finnish composer; songs in English by Sidney Homer, Jack Conklin, Charles Naginski, John Duke; and the Chansons Madécasses by Ravel. Miss Bradley's artistic enterprise is attested by her list; her interpretative ability was of the requisite depth and range. She is well equipped vocally, although the voice is not large and would profit by further training. Chief factor of the evening was her outstanding musicianship, which was matched by the piano complement of Sergius Kagen. D. B.

Mildah Polia in Modern French Songs

The French mezzo-soprano, Mildah Polia, gave a recital on Nov. 27 which included several song cycles, Pierre Vellones' Five Epitaphs, Hahn's Latin Studies, Honegger's Easter in New York (with string quartet accompaniment by Leopold Busch, Morris Kreiselman, Louis Fishzohn, and Nathan Stutch) and Manuel Rosenthal's Chansons du Monsieur Bleu. Miss Polia has a fine, warm voice she uses to good effect. Her dramatic sense is excellent, and this lent much distinction to her interpretations. Especially notable were the Chansons du Monsieur Bleu; her charm and earnestness made them a delight. Chausson's Chanson Perpetuelle (also with the strings) was beautifully sung except for certain minor vocal difficulties. The highly romantic character of the work was understood and appreciated to the fullest by the artist. The program also included songs by Creston, Richard, Mana-Zucca, Davico, de Falla, Nin, and de Zubeldia. A. P. B.

Josephine Abbene at Keyboard

Josephine Abbene, pianist, appeared in recital Nov. 22, programming works by Scarlatti, Bach, Liszt, Chopin, Rachmaninoff, Shostakovich and Delibes-Dohnanyi. In three Scarlatti sonatas Miss Abbene did not seem quite at ease. Her tone was often too percussive and her playing not entirely technically accurate. She fared better in a Bach-Liszt Prelude and Fugue, playing with smoothness and clarity, the fugue being especially well interpreted. The Chopin group was successfully delivered with musicianly handling and spirited readings. The performance closed with illustrations from the modern composers. A. P. C.

Genevieve Pitot Plays Diamond Works

Genevieve Pitot, pianist, in her program of Dec. 2 included the Mozart Fantasia and Sonata in C minor, David Diamond's Prelude and Fugue in C and Sonatina, numbers of Debussy and Prokofieff and the Brahms Sonata in F minor, op. 5. Miss Pitot proved a rewarding recitalist. Inherent musicianship and feeling are present in all her playing. Especially suited to her talents were the Debussy and Diamond works. D. B.

Selma Bojalad, Soprano

Selma Bojalad's recital of Dec. 1 presented the soprano in an assortment of Handel, Mozart, Wolf, Brahms, Cilea, Ravel, Duparc and Dupont numbers, and a group in English, as well as the novelty of several Arabic folk songs (in Arabic). Miss Bojalad pleased a large audience with her voice, which is of clarity and fine texture if rather light, and her feeling interpretations. The Arabic list had the accompaniment of the Oud, a plectrum instrument, played by Louis Kawam, and the regular accompanist was Paul Ulanowsky. D. B.

Carnegie Chamber Hall

Shakeh Boyajian Bows

Shakeh Boyajian, mezzo-soprano, made her New York recital bow on Nov. 24, revealing a light, agreeable voice in a list that included songs in Armenian by Melikian, Samuelian and Khevontian, as well as more conventional fare. Miss Boyajian's natural gifts of tonal clarity and smooth quality are not yet fully realized in her technical training and interpretation, but with experience she will doubtless develop in these directions. Her best singing was in quiet, subtly colored music, where she conveyed atmosphere and mood with skill. Her accompanist was Samuel Eves. D. B.

Accordion Concert at Manhattan Center

The Accordion World concert on Sunday afternoon, Nov. 17, at Manhattan Center, drew a very large crowd to hear ingenious arrangements of masterpieces more or less well adapted to this medium, as well as works especially written for the instrument. The Biviano Sextet (Joseph Biviano, John Serry and Angelo Dellaira, accordionists; John Smith and Anthony Colucci, guitarists; Ward Lay, string bass), Lloyd Lavaux and Vincent Geraci appeared. T. P.

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Mario Berini Scores in His Debut As Faust at the Metropolitan

The New York Times
FRIDAY, NOVEMBER 29, 1946

Mario Berini being made up for his performance in the title role in "Faust" last night. The New York Times Studio

Taking Role on Nine Hours' Notice, Tenor Sings With Style, Resourcefulness—Made Operatic Bow Here in 1940 With San Carlo

By HOWARD TAUBMAN

Mario Berini, 30-year-old tenor, reached the Metropolitan Opera stage the hard way, making his debut in the title role of "Faust" last night at nine hours' notice. But now that he has made it, one may guess safely that he will be there for a long time to come.

Raoul Jobin was scheduled to sing but found yesterday morning that he was too ill to go on. At 11 A. M. Mr. Berini was asked to take over. He had a chance to go over the score with Louis Fourestier in the afternoon. At the performance he acted as if he and the rest of the cast had appeared often on the same stage, and his singing had the poise and address of a veteran.

The fact is that Mr. Berini has packed a lot of operatic experience into his brief career in this field. He sang in opera for the first time in May, 1940, making his debut with the San Carlo Opera Company at the Center Theatre. The role, curiously enough, was Faust. Since that debut he has sung more than 300 operatic performances all over this country and in most of the Central and South American countries.

His singing has not been confined to opera. The tenor, who was brought to this country from his native Russia when he was a baby and who lived in Los Angeles until 1936, has had all kinds of experience. He has sung with orchestras; he has appeared on the concert stage; he has worked at Radio City Music Hall. When the Metropolitan signed him, it was not getting a green youngster.

That experience was reflected in Mr. Berini's singing. His voice, to begin with, is a strong, fresh lyric tenor. He produces it naturally and smoothly. He knows a lot of the tricks of the trade, like the knack of spinning out a pianissimo tone, and he can blow them down with resounding top tones. Occasionally last night these artifices were used for their own sake. Most of the time, however, the tenor employed his voice and craftsmanship to admirable, musical purpose. He sang his solos with style and resourcefulness, and in concerted passages he carried his share with assured ease.

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